

47

february 1958  
g e n e r a l  
a n d l e g a l

europaean  
broadcasting union

b

# e.b.u. review

*Part B: General and legal //*

sound and television broadcasting news



## THE E.B.U. REVIEW

which appears in separate English and French editions, consists of two parts :

### Part A : Technical

published in January, March, May, July, September and November.

### Part B : General and Legal

published in February, April, June, August, October and December.

**Part A** is published by the  
Technical Centre of the E.B.U., 4, rue de la Vallée, BRUSSELS, Belgium.

**Part B** is published by the  
Administrative Office of the E.B.U., 1, rue de Varembe, GENEVA, Switzerland

\*

## SALE AND SUBSCRIPTION TERMS

**Part A** : Single issue - 30 Belgian francs ; annual subscription - 150 Belgian francs (6 issues).

**Part B** : Single issue - 3 Swiss francs ; annual subscription - 15 Swiss francs (6 issues).

**Parts A and B** : Annual subscription to both parts (12 issues) - 300 Belgian francs or 27 Swiss francs.

These prices include postage by surface-mail. A rebate is allowed to recognised booksellers.

\*

### Subscription orders :

#### For **Part A** :

should be addressed to the Technical Centre, Brussels, and the corresponding amount remitted to Postal Cheque Account (CCP) n° 729.87 " U.E.R. - Centre Technique, Compte Spécial, Bruxelles " or to the E.B.U. account n° 962.260 with the Banque de la Société Générale de Belgique, Agence Ma Campagne, Brussels.

#### For **Part B** :

should be addressed to the Administrative Office, Geneva, and the corresponding amount remitted to Postal Cheque Account (CCP) n° 1.2969, Geneva, or to the E.B.U. account with the Société de Banque Suisse, Geneva.

Orders for the combined subscription to both parts may be addressed either to the Technical Centre or to the Administrative Office.

\*

Responsibility for the contents of signed papers rests solely with the authors.

As it is difficult to verify the accuracy of all the information contained in this publication, responsibility lies with the documents from which it has been taken.

Selection of information is strictly objective and implies no preference or exclusion.

Complete or partial reproduction of articles or information published herein is welcomed, provided that the usual acknowledgment to the E.B.U. Review is included, together with the name of the author, where appropriate.

**E. B. U. REVIEW**  
(PART B — GENERAL AND LEGAL)

**INDEX OF CONTENTS**

Nos. 47-52

(February, April, June, August, October and December 1958)



## GENERAL SECTION

### Articles

#### *Authors*

BEZENÇON, Marcel :	Eurovision and its Gremlins . . . . .	<b>50</b> , 6
BRACK, Hans :	Broadcasting in the Federal Republic of Germany . . . . .	<b>51</b> , 2
DOVAZ, René :	The Community of French-Language Radio Programmes : An Experiment in Cooperation . . . . .	<b>47</b> , 5
JACCARD, Paul-Henri :	Radio, Television... and Tourism . . . . .	<b>51</b> , 6
LEVI, Mario Attilio :	Television and its Social Repercussions . . . . .	<b>49</b> , 2
LOVE, Enid :	B.B.C. Television for Schools . . . . .	<b>47</b> , 3
MINNE, Roger :	Objective : Two Thousand Million Listeners . . . . .	<b>50</b> , 10
NIELSEN, Frederik :	Radio Greenland . . . . .	<b>51</b> , 4
SENDALL, Bernard :	Independent Television in Britain . . . . .	<b>48</b> , 3
	Advertising on Independent Television in Britain . . . . .	<b>52</b> , 2
ZAFFRANI, Gian Franco :	The Permanence of the Prix Italia . . . . .	<b>50</b> , 8

#### *Subjects*

Advertising on Independent Television in Britain, by Bernard SENDALL . . . . .	<b>52</b> , 2
Broadcasting in the Federal Republic of Germany, by Hans BRACK . . . . .	<b>51</b> , 2
Broadcasting in the Netherlands (Sound and Television) — Origin, Development and Present Organisation . . . . .	<b>48</b> , 9
Community of French-Language Radio Programmes : An Experiment in Cooperation, by René DOVAZ . . . . .	<b>47</b> , 5
Eurovision and its Gremlins, by Marcel BEZENÇON . . . . .	<b>50</b> , 6
Independent Television in Britain, by Bernard SENDALL . . . . .	<b>48</b> , 3
Listeners, Objective : Two Thousand Million, by Roger MINNE . . . . .	<b>50</b> , 10
Prix Italia, Permanence of, by Gian Franco ZAFFRANI . . . . .	<b>50</b> , 8
Radio Greenland, by Frederik NIELSEN . . . . .	<b>51</b> , 4
Radio, Television... and Tourism, by Paul-Henri JACCARD . . . . .	<b>51</b> , 6
Television for Schools, B.B.C., by Enid LOVE . . . . .	<b>47</b> , 3
Television and its Social Repercussions, by Mario Attilio LEVI . . . . .	<b>49</b> , 2

### News and Information

#### *International*

International Conferences concerned with Broadcasting . . . . .	<b>47</b> , 12; <b>48</b> , 13; <b>49</b> , 11; <b>50</b> , 14; <b>51</b> , 9; <b>52</b> , 11
United Nations . . . . .	<b>52</b> , 11
Unesco . . . . .	<b>47</b> , 13; <b>48</b> , 14; <b>51</b> , 10; <b>52</b> , 11
International Telecommunication Union . . . . .	<b>47</b> , 13
Asian Broadcasters' Conference . . . . .	<b>50</b> , 14
Asian Mass Communication Conference . . . . .	<b>51</b> , 9
British Commonwealth International Newsfilm Agency . . . . .	<b>52</b> , 12
Community of French-Language Radio Programmes . . . . .	<b>51</b> , 9; <b>52</b> , 12
Edinburgh International Film Festival . . . . .	<b>47</b> , 13
European Bureau for Youth and Childhood . . . . .	<b>52</b> , 12
International Association for Mass Communication Research . . . . .	<b>47</b> , 14
International Association of Music Libraries . . . . .	<b>47</b> , 14
International Chamber of Commerce . . . . .	<b>48</b> , 14
International Committee of the Red Cross . . . . .	<b>49</b> , 11
International Council for Film and Television . . . . .	<b>52</b> , 13
International Council of Museums . . . . .	<b>51</b> , 10
International Council of Women . . . . .	<b>47</b> , 14
International Course for Orchestral Conductors 1958 . . . . .	<b>47</b> , 14
International Folk Music Council . . . . .	<b>47</b> , 15
International Music Council . . . . .	<b>48</b> , 14; <b>50</b> , 14
International Musicological Society . . . . .	<b>47</b> , 15
International Society of Music Education . . . . .	<b>52</b> , 13
Prix Italia 1958 . . . . .	<b>52</b> , 13
UNDA, International Catholic Association for Radio & Television . . . . .	<b>49</b> , 11
World Committee for Christian Broadcasting . . . . .	<b>50</b> , 15
World Congress on Commercial Television . . . . .	<b>47</b> , 15

*The numbers of the Review are printed in bold type and the page numbers in Roman type.*



## National

Argentina . . . . .	47, 9
Australia . . . . .	47, 16; 48, 15; 49, 13; 50, 16
Austria . . . . .	47, 16; 51, 11; 52, 15
Belgium . . . . .	47, 16-17; 51, 11; 52, 15
Brazil . . . . .	47, 9
Canada . . . . .	47, 17, 26; 48, 15; 50, 16; 51, 11; 52, 16
Ceylon . . . . .	51, 12
Cuba . . . . .	47, 9
Denmark . . . . .	47, 17; 52, 16
Finland . . . . .	52, 17
France . . . . .	47, 17, 18-19, 29; 48, 15-16; 49, 13; 50, 16; 51, 11, 12-13; 52, 17
French West Africa . . . . .	49, 13
Germany (Democratic Republic) . . . . .	52, 19
Germany (Federal Republic) . . . . .	47, 19; 48, 16; 49, 13; 50, 16; 51, 13; 52, 18
Ghana . . . . .	51, 13
India . . . . .	47, 20
Iraq . . . . .	47, 9
Ireland . . . . .	47, 20; 49, 14

Israel . . . . .	47, 21; 51, 13
Italy . . . . .	47, 19, 21; 52, 19-20
Japan . . . . .	48, 16; 50, 16; 51, 15
Mexico . . . . .	47, 9
Monaco . . . . .	48, 16; 51, 16
Morocco . . . . .	47, 22
Netherlands . . . . .	47, 22
New Zealand . . . . .	52, 20
Norway . . . . .	47, 23; 50, 17; 52, 21
Philippines . . . . .	47, 9
Poland . . . . .	47, 19
Puerto Rico . . . . .	47, 9
Spain . . . . .	47, 24; 48, 17; 51, 16
Sweden . . . . .	47, 23; 49, 14; 50, 36; 52, 21
Switzerland . . . . .	47, 25-26; 48, 17; 50, 17; 52, 21
Union of South Africa . . . . .	51, 16
U.S.S.R. . . . .	48, 17; 50, 17
United Kingdom . . . . .	47, 26-30; 48, 17-18; 49, 14; 50, 17-20; 51, 16-17; 52, 22-23
United States . . . . .	47, 29-30; 48, 16, 18-19; 50, 20; 51, 17; 52, 23
Venezuela . . . . .	52, 24

Book Reviews and Publications . . . . .	47, 31-41; 48, 20-23; 49, 15-16; 50, 21-22; 51, 18-20; 52, 25
---	---

## LEGAL SECTION

### Articles

#### Authors

BERGSTRÖM, Svante : Civil and Criminal Liability at Swedish Law for Wrongful Acts Committed in Broadcast and Televised Programmes . . . . .	51, 21
CHAMRATH, Gustav : Legal Problems of Outside Aerials . . . . .	50, 23
GUERITAT, Jacques : Television and Commercial Films . . . . .	52, 26
MENTHA, Bénigne : The International Protection of Rights Ancillary to Copyright : Procedural Problems . . . . .	48, 24
MILENKOVIC, M. : The New Yugoslav Copyright Act . . . . .	47, 42
NAMUROIS, A. : Belgian Legislation on Copyright and Rights Ancillary to Copyright . . . . .	49, 17
SILVERBERG, Herbert : Performers' Rights under United States Law . . . . .	52, 29

#### Subjects

Civil and Criminal Liability at Swedish Law for Wrongful Acts Committed in Broadcast and Televised Programmes, by Svante BERGSTRÖM . . . . .	51, 21
Commercial Films, Television and, by Jacques GUERITAT . . . . .	52, 26
Copyright Act, New Yugoslav, by M. MILENKOVIC . . . . .	47, 42
Copyright and Rights Ancillary to Copyright, Belgian Legislation on, by A. NAMUROIS . . . . .	49, 17
Outside Aerials, Legal Problems of, by Gustav CHAMRATH . . . . .	50, 23
Performers' Rights under United States Law, by Herbert SILVERBERG . . . . .	52, 29
Rights Ancillary to Copyright, International Protection of, by Bénigne MENTHA . . . . .	48, 24

### News and Information

#### International

Unesco . . . . .	51, 27
Berne Union . . . . .	51, 27
Council of Europe . . . . .	47, 45; 51, 27
International Federation of Actors . . . . .	52, 33
International Federation of Musicians . . . . .	51, 28

#### National

Austria . . . . .	50, 26
Belgium . . . . .	49, 22
Canada . . . . .	50, 26
Denmark . . . . .	50, 30

France . . . . .	48, 27; 49, 22; 52, 33
Germany (Federal Republic) . . . . .	47, 46; 48, 27; 49, 22-26; 50, 30; 51, 29; 52, 34
India . . . . .	47, 47
Ireland . . . . .	52, 35
Italy . . . . .	48, 30; 49, 26; 52, 35
Netherlands . . . . .	49, 26; 52, 36
Spain . . . . .	48, 30
Switzerland . . . . .	48, 30
United Kingdom . . . . .	47, 49; 48, 31
United States . . . . .	48, 32; 51, 29; 52, 36
<b>Book Reviews . . . . .</b>	<b>47, 51-55; 48, 34-36; 49, 27-29; 50, 32-35; 51, 30-32; 52, 37-38</b>

## E. B. U. ACTIVITIES

<b>Administrative Council</b>	
1958 Membership . . . . .	47, 56
17th Meeting . . . . .	47, 57
18th Meeting . . . . .	49, 32
<b>Administrative Office . . . . .</b>	<b>47, 56</b>
<b>Bureau of the Legal Committee</b>	
19th Meeting . . . . .	47, 58
20th Meeting . . . . .	50, 36
21st Meeting . . . . .	52, 38
<b>Bureau of the Programme Committee</b>	
10th Meeting . . . . .	47, 59
11th Meeting . . . . .	49, 32
12th Meeting . . . . .	52, 39
Eurovision — Entry of Sweden into Network . . . . .	50, 36
Eurovision Grand Prix of Television Films, 1958 . . . . .	47, 60
Eurovision Song Contest, 1958 Grand Prix. . . . .	49, 31
<b>General Assembly</b>	
8th Ordinary Session . . . . .	47, 57
<b>Legal Committee</b>	
8th Plenary Session . . . . .	47, 58
9th Plenary Session . . . . .	52, 38
<b>Programme Committee</b>	
5th Plenary Session . . . . .	47, 59
6th Plenary Session . . . . .	52, 39
Television News Services, Meeting of Chief Editors . . . . .	49, 30

## STATISTICS AND ENQUIRIES

Eurovision Programme Statistics. . . . .	47, 10-11; 50, 12-13
Language Courses — E.B.U. Enquiry . . . . .	52, 5-10
Licence Fees, Radio and Television (British Commonwealth — Extra-European) . . . . .	51, 8
Licence Fees, Radio and Television (European Broadcasting Area) . . . . .	49, 8-10
Listener and Viewer Statistics (European Area) . . . . .	48, 12

## MISCELLANEOUS

In Memoriam : Georges Conus . . . . .	50, 2
Message from the President of the Union . . . . .	47, 2
Messages received for the 50th number of the <i>E.B.U. Review</i> . . . . .	50, 3-5



# E.B.U. REVIEW

## PART B - GENERAL AND LEGAL

PUBLISHED BIMONTHLY

by the

ADMINISTRATIVE OFFICE OF THE EUROPEAN BROADCASTING UNION

Editorial and Publishing Office : 1, rue de Varembe, Geneva (Switzerland)

Telex : 22 230

Telegrams : Uniradio Geneva

Telephone : 33 74 60

---

No. 47 - February 1958

PRICE : 3 Swiss francs

---

## CONTENTS

A Message from the President of the Union . . . . .	2
---	---

### GENERAL SECTION

B.B.C. Television for Schools, by Enid LOVE . . . . .	3
---	---

The Community of French-Language Radio Programmes : An Experiment in Cooperation, by René DOVAZ . . . . .	5
---	---

The Progress of Commercial Television in Certain Countries . . . . .	9
--	---

Eurovision Programme Statistics. . . . .	10
--	----

### News and Information

<i>International</i> . . . . .	12
--------------------------------	----

Calendar of Conferences, International Telecommunication Union, U.N.E.S.C.O., Edinburgh International Film Festival, International Association for Mass Communication Research, International Association of Music Libraries (A.I.B.M.), International Course for Orchestral Conductors 1958, International Council of Women, International Folk Music Council, International Musicological Society, World Congress on Commercial Television.

<i>National</i> . . . . .	16
---------------------------	----

Australia, Austria, Belgium, Canada, Denmark, France, Germany (Federal Republic), India, Ireland, Israel, Italy, Morocco, Netherlands, Norway, Poland, Spain, Sweden, Switzerland, United Kingdom, United States.

Book Reviews and Notices . . . . .	31
------------------------------------	----

### LEGAL SECTION

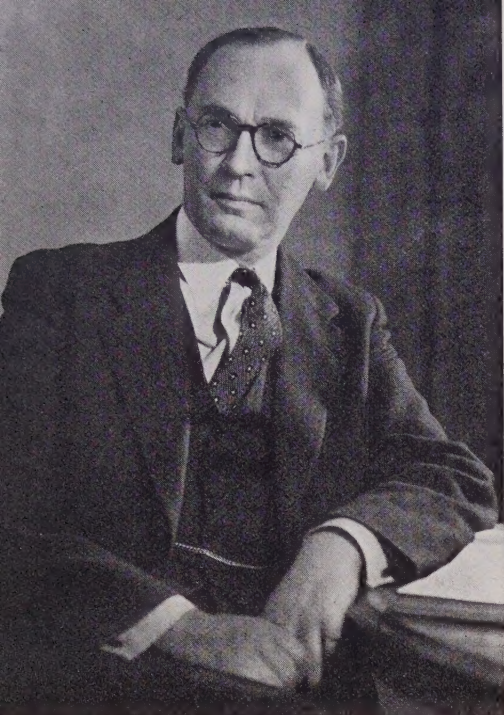
The New Yugoslav Copyright Act, by M. MILENKOVIC . . . . .	42
--	----

News and Information . . . . .	45
Council of Europe, Germany (Federal Republic), India, United Kingdom.	

Book Reviews . . . . .	51
------------------------	----

E.B.U. ACTIVITIES . . . . .	56
-----------------------------	----





## A message from the President of the Union

*I am glad to be able to welcome our readers to the E.B.U. Bulletin in its new, printed and, we believe, improved form—the “E.B.U. REVIEW”.*

*Each number is divided into two parts: A—Technical and B—General and Legal, which will appear in turn in alternate months. As the numbering of the E.B.U. Bulletin is being retained, the first of the technical issues, dated January 1958, bore the number 47 A; now, in February, comes the first of the general and legal issues, with the number 47 B.*

*The aim of our periodical will be, as before, to keep our readers informed of all that is happening in sound and television broadcasting, with the assistance of notes and articles contributed by our 28 active members and 16 associate members. Although the division into two parts enables each one to become more specialised, the E.B.U. REVIEW will remain a periodical for the general reader as well as the expert.*

*Each issue of Part B will itself consist of two sections, as its title shows—(i) general, and (ii) legal. Apart from authoritative articles on some particular aspect of their sphere of interest, each of these sections will publish news and information reviewing the preceding two months in their respective fields, the first section covering international events connected with broadcasting and, on the national level, listener and programme statistics, administrative matters within the broadcasting organisations, sound and television programmes for home and abroad, and the influence of the media upon the people; the second section will keep readers abreast of international discussions on legal problems concerned with broadcasting and will survey recent national legislation and jurisprudence.*

*In addition, sections (i) and (ii) will each include book reviews and notices bringing to the attention of readers some of the interesting works on the subject of broadcasting in all its aspects, together with a list of articles worthy of note to be found in other periodicals.*

*After E.B.U. administrative, programme and legal meetings, a separate section at the end of the next issue of Part B will give a summary of E.B.U. Activities.*

*This, then, is the broad outline of the E.B.U. REVIEW, Part B. We hope that you will find it handy to read and easy to consult. The lay-out is intended to be flexible, and any suggestions for its improvement will be welcomed.*

*In wishing godspeed to the E.B.U. REVIEW as a whole, I know that it will play its part in forging new links between our members and in bringing our work to the notice of readers outside the Union, renewing or strengthening their interest in broadcasting.*

*Jan Jacob*



## GENERAL SECTION

---

### B.B.C. TELEVISION FOR SCHOOLS

by ENID LOVE

*Assistant Head of School Broadcasting, Television*

On September 24th this year the B.B.C. introduced a regular television service for schools throughout the United Kingdom. The programmes, which vary in length from twenty minutes to half an hour, according to content and method of presentation, are transmitted between 2.00 and 2.30 p.m. on five days a week (i.e. Mondays to Fridays). In the first instance all of them are being directed at children of eleven to fifteen years of age. The decision to restrict the initial audience in this way was made on the advice of the School Broadcasting Council, a body representative of all the major educational interests in Britain and responsible for the educational policy behind the B.B.C.'s broadcasts to schools in Sound, as well as in Television. The object of the restriction is to concentrate all receiving sets bought from public money at one and the same stage of education, thus ensuring both an adequate audience for assessment of the educational value of the programmes and avoiding heavy public expenditure during the early experimental stages. Between three hundred and three hundred and fifty secondary schools have been provided with "official" receiving sets, purchased jointly by the local Education Authorities and the Ministry of Education. In addition, about twice that number, some of them schools other than secondary, have notified the School Broadcasting Council of their intention to view on "unofficial" sets. Just how much such schools are in fact viewing or how their sets have been acquired has yet to be established. It seems, however, that many have been presented to the schools by Parent Teacher Associations, while others have been purchased from money raised by the schools' own efforts.

The principle on which these early programmes have been planned is in line with the policy behind the B.B.C.'s Sound Broadcasts to schools, now over thirty years old. We are not attempting to use television as a means of broadcasting outstandingly good "lessons" by "television teachers". Our purpose is to provide television programmes of quality, planned and arranged in ordered series as an enrichment of work undertaken by the teacher in the classroom. The value of the programmes cannot be properly judged in isolation from related activities

in the school. During the first year the subjects dealt with will include Current Affairs, Science, Geography, English Literature and advice to School Leavers on their choice of career. All the resources of television are being used in an attempt to discover the most valuable contributions which this powerful medium can make to the education of children. The Current Affairs series, "Spotlight", makes frequent use of Outside Broadcast cameras to widen the children's understanding of the society in which they are growing up. During the first term we have, in this way, visited the Avonmouth docks, a newspaper office and a Welsh tin works. In the New Year we plan to see the police, the fire services and the Scottish Air Ambulances in action. There is no doubt that the immediacy of the live outside broadcast has a special appeal for children and adds an extra dimension to the classroom. It is fascinating to speculate about the contribution which Eurovision might in future make in this direction! "Spotlight" has also been turned upon events of extreme topicality. Within a few days of the launching of the first Russian satellite, this series presented a programme which included up-to-the-minute information on the satellite's progress, scientific opinion as to its significance and a visual explanation of the construction, launching and behaviour of rockets and earth satellites. The programme was well received in schools as an example of what television is uniquely suited to do. The teacher, it was generally felt, could not have dealt with this important subject quite so effectively and immediately by any other means.

All the programmes have been presented within a live television framework, though film has been an invaluable ingredient. Many of the sequences have been specially shot for the programmes. This applies to the science series where the use of elaborate apparatus, such as the electron microscope, or out-door activities, such as the release of weather balloons, have been filmed and edited at a pace suitable for children and with the particular slant of the programme in mind. Again, the series for School Leavers, "Young People at Work", has successfully combined specially shot film of young people in their working environment with studio demon-



strations of their crafts and skills and discussions of the qualities needed in their jobs. The geography series "Living in the Commonwealth" has had to rely in the main upon specially edited versions of film shot for other purposes—this has not always proved satisfactory. Nevertheless, the series has, on occasions, been able to acquire specially shot sequences, such as those commissioned from the Canadian Broadcasting Corporation to illustrate life in British Columbia. With television for schools already under way in Canada and envisaged for Australia, it is to be hoped that this will be only the first of many Commonwealth film exchanges of this kind. This series has also been a means of bringing into the classroom film from private sources, which would not otherwise have been available to schools. A notable example of this kind dealt with uranium mining in Saskatchewan, and formed part of a programme presented by a lively native of that province, who, in the studio, demonstrated the use of geiger counters in uranium prospecting. This programme was well liked by children and valued by teachers for its treatment of developments too recent to have found a place in school geography text-books as yet!

The new year will see the commencement of the first fully dramatised television programmes for schools. Characters from the Elizabethan Theatre, including Faustus, Malvolio, Mark Antony and Macbeth, will be portrayed by professional actors in full-scale productions of selected extracts from the plays. Here, it is hoped, we may find a means of bringing to life the formal study of a text or putting the classics within the range of "non-bookish" children. Longer term plans include a series on Mathematics and another designed to encourage children to look around them with more critical and appreciative eyes.

With the first term now nearly completed, it is fair to say that the response from the schools has, on the whole, been encouraging. This does not mean that the producers are smugly satisfied with their first efforts, or that all difficulties have been overcome. We know already that many of our programmes have attempted to cover too much ground and that not all the performers have been "at home" with the medium or acceptable to the children. The proper relationship between words and pictures has yet to be established. Television for Schools is a long term business and many more months of experiment and cooperation between studio and classroom will be needed before we can see clear lines for future development. Perplexing questions remain to be answered. How is it possible to reconcile teachers' demands for more detailed and exact advance information about programmes with the uncertainties of television production and the exploitation of immediacy and topicality? How far must the choice of programme material be determined by questions of educational balance? or are we justified in concentrating on only those aspects of the subject which lend themselves to treatment by television, leaving teachers to provide the balance by other means? How far should we go in the direction of "direct teaching" in fields such as Science and Mathematics, where there is a shortage of well-qualified teachers in schools? These, and allied problems, loom particularly large at the secondary school stage of education, where school timetables are complicated and teaching more specialised than in the primary schools. If we are able to prove the educational value of television for our present audience, as we confidently believe we can, then the prospect of widening out to include the younger children in future holds no fears for us.



## THE COMMUNITY OF FRENCH-LANGUAGE RADIO PROGRAMMES

### AN EXPERIMENT IN COOPERATION

by RENÉ DOVAZ

Director of Radio-Genève

A little over a year ago, I had occasion to write about the Community of Radio Programmes in the *EBU Bulletin*<sup>1</sup>. I mentioned the hopes I was placing in this undertaking but expressed some doubts as to the delicate balance that would have to be maintained between small countries like Belgium and Switzerland with their limited resources and an intellectual and artistic power such as France. It might be interesting now to tell whether these fears were justified and to proceed to analyse the practical results of the second year of our existence.

#### *Disparities ?*

There is no denying that the Radiodiffusion-Télévision Française with its enormous production machinery, its vast network of correspondents, and its inexhaustible fund of authors, composers and artists towers above the Community in so far as the facilities at its disposal are concerned. One might well have feared—as I did—that France would take advantage of this to wield some kind of supremacy within the Community and to attempt, even unconsciously, to influence its partners, were it only in the news sector, which is a dangerous enough possibility.

In point of fact, nothing of the sort has happened and the Community presents a satisfactory picture of a group working harmoniously together with all members on an equal footing. Nor have there been any political issues to consider so far and there is no reason to believe there ever will be. This is because the representatives of the member countries are specialists in the field of broadcasting whose sole desire is to add to their opportunities of informing and entertaining listeners.

#### *1957 Progress Report*

To draw up a report on an undertaking whose assets and liabilities are of a cultural order, let us first recall what it was originally intended to create, develop, demonstrate or improve. It will then be possible to make a comparison between past expectations and present achievements.

The intention of France, French-speaking Switzerland and the French-language section of Belgium was to arrive at a better coordination between their programmes, to develop programme exchanges on a systematic basis, to initiate exchanges of staff, and to share experiences for

the mutual benefit of the partners. What has become of these tasks ?

Before going any farther, it should be mentioned that the Community has acquired a fourth member and the three founders have now been joined by the French services of the Canadian Broadcasting Corporation. Of course in some cases it would be pointless, not to say impossible, to implicate Canada automatically in the Community's activities. I am thinking for example of programme coordination on the one hand and staff exchanges on the other. There are many other tasks, however, that will demand the support or the active participation of the CBC for the good of the whole Community. There must always be complete flexibility in the organisation, to permit each member to get out of it what his listening facilities will allow him to take and to contribute to it what his resources enable him to offer.

#### *Programme Exchanges and Co-production*

The exchange of programmes has followed a normal course. Last year, the outgoing president, Mr. Paul Gilson, was able to show with the help of carefully prepared statistics that the number of exchanges in 1956 had reached the total of 904 programmes, or 884 hours of broadcasting. Today we are in a position to state that the number of programme exchanges between members of the Community exceeded a thousand in 1957 and that, according to our estimates and with the help of the Brussels International Exhibition, 1958 will heighten the importance of the Community and increase the volume of its activities.

One might ask, however, whether the members' international services could not have obtained the same results. We are convinced they could not, now that we have discovered the vast difference that lies between mere paper despatches, no matter how interesting they may be, and an exchange programme that has been discussed, carefully thought out and argued about "live". Thank goodness human contacts have not yet been cut out of broadcasting !

Besides, the most profitable proposals for cooperation arise out of discussions on the subject of exchanges. I would like to give two examples of this. The first concerns the search for children's rounds and singing games. The idea is to seek out from the past of the three countries

<sup>1</sup> No. 39, pages 653-8.

of the Community (Canada having withdrawn from the competition) children's rounds and singing games that have a genuine connection with the folklore of the country. This entails a considerable amount of work involving long and difficult research, and it is here that the Community can help considerably. The three broadcasting systems decided to make a concerted effort, to use identical methods of prospecting at the microphone, and to determine the same standards of appreciation. They went even farther and organised a competition, by way of encouragement, to reward the competitor sending in the most original round and the competitors whose decision with regard to the classification of the first twelve rounds selected by the listeners of the three countries most closely resembled that of the jury.

And what of the practical results? So far we only know what has happened in France. Vast quantities of rounds have been sent in to Paris from all the departments. They have been collected by school teachers, music teachers, and even private individuals interested in the success of the venture. In short, there is talk of more than 50,000 entries for only one of the three countries and we are even beginning to wonder after such a result what electronic brain is going to sort out and classify so many contributions!

My second example is poetry. All broadcasting organisations transmit poetry programmes, of course, and this is also true in the particular case of the four broadcasting services of the Community. Each of them, however, has been tempted by a project originally bearing the title *Jeunesse de la Poésie de Langue Française* and later known as *Poésie à quatre Voix*. Its purpose is to give young poets and others less young but still unknown beyond the boundaries of their own country the chance of an appreciative hearing in other countries. The programme also presents composers and *chansonniers* who have been inspired by the poems selected. Each member is left to build its programmes round the poetry of its own country, and after four broadcasts of this type to arrange the fifth on the basis of a set theme—which differs on each occasion—grouping and comparing the works of poets and *chansonniers* of all the member countries. This project was tried out on the air for the first time in October 1957, so that the only result obtained as yet has been the satisfaction expressed by the authors whose works have found a wider public through these programmes.

#### ... even school broadcasts

Even broadcasts to schools have been affected by the virus of the Community! Two experiments have been tried out, one describing the life of Belgian, French and Swiss schoolboys to the young people of the three countries, the other consisting of four broadcasts on the subject of printing—one from Canada on the manufacture of paper, one from Belgium on the Maison Plantin, one from Paris on the Didot family, and one from Switzerland

on colour printing. Here too, the experiment was worth a trial even if the results did not come up to expectation. It is interesting to note that school children in French-speaking Switzerland are receptive to a certain type of speech and the particular method of presentation to which they are accustomed, but they are wellnigh impervious to other forms of expression and other thought processes. Does the same hold good in Belgium, France and Canada? If so, it is an interesting revelation; but if by chance the opposite should be found to be true, it would be dreadfully disturbing!

To make this report complete, we would have to mention the gala evenings organised by each of the member countries, vying with each other in originality and diversity (inspired perhaps by the love of competition). These have given the listener a number of broadcasts of an outstanding character. We would also have to say something about the meetings held in connection with the Community, such as the public discussion on the *Tragic Problem of the Under-developed Countries* between Pierre Olivier Lapie of France, Raymond Scheyven of Belgium, and Olivier Reverdin of Switzerland, with Arthur Wauters in the chair. A word would also have to be said about the surveys organised in the four countries on questions such as, for example, the maladjusted child, that are so valuable from a comparative point of view. A great deal more would have to be said, but I am anxious to leave the programme side of the subject and go on to the problem of information.

#### Information

This is perhaps one of the factors that do most to justify the existence of the Community, not because the problem has already been solved but because the solution is in sight. In short, it is only a question of a more satisfactory coordination of the efforts of each individual country to promote the flow of informative broadcasts from the member countries, to enrich their contents and facilitate their dissemination. Bilateral exchanges are already on the increase between France, Belgium and French-speaking Switzerland and we might go so far as to say that the three services may be used jointly for the benefit of all in an emergency. I said *may*, because in reality the differences between the structures of the news services are very considerable. The Belgians make use almost exclusively of *journalisme parlé*, which means that the collaborators of the INR work with the news agencies who inundate the Maison de la Place Eugène Flagey with floods of paper. In Switzerland, the system is quite different; no press agency news is communicated to the radio reporters, who do not broadcast news as such—the Swiss Telegraphic Agency has the monopoly for broadcasting—but only programmes on current topics based on events they happen somehow to know something about. Between the two, France has developed its news services and its current events programmes to such an extent that *France I* has now become for large numbers



of daily newspapers a living source of information for them to draw on.

And what of the Community in the face of these fundamental differences? It makes the best of the situation and it may be claimed that, although listeners in the three member countries are not aware of it, they have gained a great deal in the field of general information from the existence of the Community. The international institutions in Paris, Strasbourg, Brussels and Geneva alone—without mentioning Luxembourg which is affected indirectly by the Benelux group—send out to the world at large a mass of highly important information that will continue to be used by the three broadcasting systems in ever-increasing volume. With the addition of Montreal, the Community will soon have a source of news from the other side of the Atlantic. It is my belief, after observing that no political pressure has ever been applied in the course of these exchanges, that the value of the Community in the field of information will become ever more apparent and its usefulness more evident. Informing the listener has another side that touches upon listening in general; that is why daily announcements are made which tell listeners of the programmes offered to them each evening by the three countries. There is also a weekly Magazine drawing attention to three important broadcasts in the coming week, one from each country. In other words, the listener, who is essentially a lazy creature, is presented with a wider selection of programmes to choose from than in the past.

#### *Exchanges of Staff*

I would like to mention another side to the work of the Community, however, and that is the exchange of staff. Unesco, as we know, attaches great importance to the question and does much to sponsor these activities but has never offered the Community so much as a fellowship or a subsidy to facilitate its exchanges. And yet, to ask reporters, producers and sound recordists suddenly to accept responsibilities in a country other than their own and to set to work with tools that are completely different from those they are accustomed to, is not simply a question of perfecting their trade, it is helping the artisans of our programmes to understand each other better. It means confronting them with a world of broadcasting whose diversities and difficulties they probably know nothing about—and all of this comes near enough to Unesco's proposals for the fostering of human understanding.

#### *The Community and the Brussels International Exhibition*

It would take many pages to comment in detail on the plans made by the Community's Committee for 1958 when it met in Paris on 20th and 21st January. It is easy enough to resume it all in a few sentences, however, by the mere mention of the rather exceptional fact of the Brussels International Exhibition which opens on 17th April and

lasts for almost six months. As Belgium is one of the founders as well as the initiator of the Community, the latter will obviously have a role to play in the coming months as a source of information about the Exhibition, but it will also play its part by broadcasting the events organised in connection with it and producing special programmes as a contribution to this important international event of 1958. To take an example: *Belgium 1900* is the name given to a part of the Exhibition that is to represent an old quarter with ancient houses and narrow alleys; it will be a folk centre complete with entertainments and will include a concert hall. The importance of the Community to Belgium will be marked each week during the Exhibition either by the production of joint broadcast programmes in the *Belgium 1900* hall or by various shows organised there by the participating broadcasting organisations. To say nothing of the French-language Radio Grand Prix whose results will be announced at the Exhibition.

I mentioned above the broadcasting of events to be organised in Brussels, but I ought to have made some reservations. It appears in fact that the question of the publishers' and performers' rights has not yet been settled in the sense that the *Commissaires nationaux* have not in every case obtained these rights for themselves. It is therefore to be feared, writes Mr. Gaston Brenta, that if this situation is not quickly set to rights the exceptional artistic accomplishments of the various countries will only be seen and heard by visitors to the Exhibition, in spite of the considerable facilities that modern technique has put at the disposal of broadcasting. The Community, he goes on, concerned as it is with the cultural activities of French-language countries, would strongly deplore its inability to give them the desired publicity. We echo his words, and would like to point out that exhibitors representing other régimes than those of the West will be given every facility to make direct or deferred relays of all their events without charge. So that, according to how the situation develops, the Brussels Exhibition has every chance of becoming one huge platform of broadcasting propaganda... for some people!

#### *Future Plans*

The question arises—what is to become of the Community after Brussels? It will probably continue with its usual tasks of providing information and producing artistic performances either jointly or in multiplex, but I feel it ought to do more. In the first place, it has on the stocks a trial survey of listeners' opinions, which would be extremely valuable as a contribution to the more generalised study of the employment of leisure hours and which would complement the investigation by questionnaire in Belgium (whose results we are looking forward to hearing) as well as the regular surveys undertaken by the special services of the RTF and the large-scale classic enquiry being prepared by the Société Suisse de Radiodiffusion. We learn with interest that the research centre of the

Institute of Sociology at the University of Brussels has decided to entrust, in 1958, to a working group under the direction of Mr. Roger Clausse a study of certain forms of entertainment in relation to the use of leisure hours. In consequence, the projects of the Community will no doubt receive valuable assistance—in Belgium at any rate. There is a striking fundamental difference in the way in which the imperative needs of sociology are considered in Switzerland and Belgium, which reflects to the credit of the latter.

*A personal opinion: an imperative duty*

There is one other function of the Community to which I would like to revert. Once before in these pages I said how distressed I was at the thought that such a powerful radio weapon as the Community was side-stepping its essential purpose—the defence of peace. Since that time the situation has deteriorated and it is no longer napalm alone that must be condemned but all nuclear

bomb tests. When we realise that 9235 scientists from 44 countries, of whom 36 are holders of the Nobel Prize, confirm that the fate of the whole of humanity is in the balance and the future of our children and grand-children even now being compromised, and by strontium 90 alone, when we think that the United Nations Commission composed of scientists from 15 countries charged with examining the effects of atomic radiation on the human race has insisted that the date fixed for its meeting in New York should be *put forward* in view of the frightening increase in the number of cases of cancer and leukaemia, there is not a moment to be lost and all other preoccupations seem merely futile.

I therefore believe that the Community cannot ignore this problem. It has only to seize the opportunity, if a pretext is really necessary, when the second international atomic conference is held in Geneva next September. The moment is a propitious one and we, for our part, will do all we can to see that advantage is taken of such an occasion.

## WORLD RADIO TELEVISION HANDBOOK 1958

### TWELFTH EDITION

An improved and considerably extended edition of this widely-known handbook was published in December 1957.

It contains in convenient form a wealth of accurate and useful information about broadcasting and television stations throughout the world, and is warmly recommended as a work of reference for specialists and laymen interested in these two means of communication.

The WRH is a valuable link between broadcasters and listeners.

One volume of 176 pages : price D. Kr. 13.50, 13s.6d. or \$2.00 plus postage

*Published by* O. LUND JOHANSEN, Lindorffsallé 1, Hellerup, Denmark



## THE PROGRESS OF COMMERCIAL TELEVISION IN CERTAIN COUNTRIES

The following notes give a brief survey of the present state of the service in some countries which have commercial television stations. The facts set out here have been taken from the detailed information gathered by the first World Congress on Commercial Television (see under *International News* below). Earlier progress in some Central and Latin American countries was noted in *E.B.U. Bulletin* No. 35, pages 109-112.

**Argentina.** — Since 1951, when television operations began, 17 stations have been opened, all commercial. The estimated number of sets in use is 90,000, with an average of four viewers to a set. The rapid growth of television is reflected in the rate of sale of sets—20,000 a year. Some of the sets are manufactured in Argentina. The most popular programmes are sports, chiefly football, and *The 200,000 pesos Question*; among the imported programmes, the most popular one is a daily international newsreel entitled *Telenoticioso*.

Two additional stations are being planned.

**Brazil.** — Television started in 1950 and there are now six stations—three in Sao Paulo, two in Rio de Janeiro and one in Belo Horizonte. The system is entirely commercial. Two more stations are planned for Rio de Janeiro in 1958, and others will be set up in Salvador, Porto Alegre and Recife. The hours of telecasting per week total 236 and there are 350,000 sets in use—160,000 in Rio de Janeiro, 180,000 in Sao Paulo and 10,000 in Belo Horizonte. In Rio de Janeiro each set has an average of 3.5 viewers and in Belo Horizonte there are 7 viewers per set.

Not many films are used in the programmes—about 5% of the total programming, excluding the commercials. The most popular programme is a daily newscast, and second place is taken by an adaptation of *The \$64,000 Question*. None of the programmes is imported, owing to language difficulties.

With the inauguration of local set manufacture, television took rapid strides during 1956 when 100,000 sets were produced in Brazil, and today locally made sets dominate the market.

**Cuba.** — The television system, which started in 1949, is commercial and totals by now 18 stations, 16 of which are grouped in three national networks and two are local in Havana. Seven additional stations were under construction at the end of 1957. The week's programming amounts to 319 hours and the estimated number of sets in use is 300,000, with an average of 3 viewers per set in Havana and 5 in the interior of the island. The most popular programme is a variety show which has been on the air for over six years and uses both Cuban and internationally known stars. Film shows account for 32% of the total programme time.

The annual sale of television receivers is estimated at 30,000, all being imported.

**Iraq.** — The state-owned station in Baghdad, set up in 1956, is now transmitting four hours of commercial programmes daily (see *E.B.U. Bulletin* No. 41, p. 83). The content of the programmes is mostly films (predominantly American), variety shows, news, features and children's programmes (the Children's Hour has a large viewing public of both adults and children). Two thousand sets are in use.

**Mexico.** — Television operations began in 1950; by now there are five stations in Mexico City, two of which are relay stations, and five in the rest of the country. Another relay station operates 100 miles north of Mexico City. The service is entirely commercial, all stations being affiliated to Telesistema Mexicana.

In Mexico City itself the five stations provide 357 hours of programmes per week, for an audience of approximately 675,000 persons. In the rest of the country there are between 42 and 84 hours of programming weekly. Altogether there are 300,000 sets in use, 225,000 of these being located in Mexico City where there is an average of three viewers per set. About half the programmes in Mexico City are on film, while outside the city almost the entire programme is filmed. Most of the filmed shows are imported, already dubbed in Spanish.

Television is not yet considered an economical means of advertising in Mexico, when the high costs and limited audience are compared to radio costs and coverage, but with the planned opening of five more stations this year the present monthly average of 3,000 sets sold is expected to rise, and the figure of 450,000 sets in use may well be reached by the summer of 1958.

**Philippines.** — Television station DZAQ-TV, Manila, inaugurated in September 1955, is increasing its programme hours from three to six a day, starting at 1500 hours. Three-quarters of the transmitting time is commercially sponsored, and half of the sponsored programmes are filmed. The number of sets in use is estimated between 9,000 and 11,000, located in Manila and adjacent provinces.

A second station, also commercial, is planned to cover all Luzon and the adjoining islands.

**Puerto Rico.** — Three stations, all commercial, have been inaugurated since the start of operations in 1954. They provide 154 hours of entertainment a week to an estimated 480,000 viewers, there being 160,000 sets in use with an average of three viewers per set. Live programming predominates; 75-80% of the programmes is live and 20-25% on film. The favourite programme is "Jungle Jim", a film dubbed in Spanish, and the second favourite is a live, variety-type musical programme with popular guest stars. Educational television over a non-commercial station was planned for the end of 1957.

All sets are imported. The figure of 200,000 sets in use is estimated for the end of 1958.

## EUROVISION PROGRAMME STATISTICS

Period 1 July — 31 December 1957

Organisations <sup>1</sup>	BBC	RTF	CLT	RMC	INR	NIR	NTS	DFS	ORF	DSR	SRT	SRG	RAI	ITA	Special prog.	Total	%
<b>I. ORIGIN OF PROGRAMMES</b>																	
No. of programmes	15	25	—	—	11	4	7	10	3	1	—	2	8	—	1	87	
Percentage .....	17.2	28.8	—	—	12.7	4.6	8.1	11.5	3.4	1.1	—	2.3	9.2	—	1.1		100
<b>II. DURATION</b>																	
Total hours of transmission (duration at the point of origin) ..																125	
Total hours of trans. by each organisation ..	32	57	25	42	86	92	51	65	28	33	6	63	53	2	—	635	
<b>III. TYPE OF PROGRAMME</b>																	
Sport .....	11	21	—	—	10	4	2	8	—	—	—	2	2	—	—	60	69.0
Actualities .....	3	3	—	—	—	—	2	—	1	—	—	—	3	—	—	12	13.8
Light .....	—	1	—	—	—	—	1	1	1	—	—	—	1	—	—	5	5.8
Drama, music, ballet	—	—	—	—	—	—	1	1	1	1	—	—	1	—	1	6	6.9
Religious .....	1	—	—	—	1	—	—	—	—	—	—	—	—	—	—	2	2.3
Folklore .....	—	—	—	—	—	—	—	—	—	—	—	—	1	—	—	1	1.1
Cultural .....	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Children's progr. ..	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—	1	1.1
Total	15	25	—	—	11	4	7	10	3	1	—	2	8	—	1	87	100
<b>IV. PARTICIPATION IN EXCHANGES</b>																	
No. of transmissions	29	53	26	33	61	62	37	37	19	18	6	35	41	2	1	460	
Percentage .....	33.3	60.9	30.0	37.9	70.1	71.3	42.5	42.5	21.8	20.7	6.9	40.2	47.1	2.3	1.2		

<sup>1</sup> The abbreviations of the names of television organisations are as follows :

BBC = British Broadcasting Corporation (United Kingdom)

RTF = Radiodiffusion-Télévision Française (France)

CLT = Compagnie Luxembourgeoise de Télédiffusion — Radio-Télé-Luxembourg (Luxembourg)

RMC = Radio Monte-Carlo (Monaco)

INR = Institut National Belge de Radiodiffusion (Belgium)

NIR = Belgisch Nationaal Instituut voor Radio-Omroep (Belgium)

NTS = Nederlandse Televisie Stichting (Netherlands)

DFS = Deutsches Fernsehen (W. Germany)

ORF = Oesterreichischer Rundfunk-GmbH (Austria)

DSR = Statsradiofonien (Denmark)

SRT = Sveriges Radio (Sweden)

SRG = Schweizerische Rundspruch Gesellschaft (Switzerland)

RAI = Radiotelevisione Italiana (Italy)

ITA = Independent Television Authority (United Kingdom)



EUROVISION PROGRAMME STATISTICS

6 June 1954 — 31 December 1957

I. ORIGIN OF PROGRAMMES

Period		BBC	RTF	CLT	RMC	INR	NIR	NTS	DFS	ORF	DSR	SRT	SRG	RAI	ITA	Special prog.	Total
A	6.6-31.12 1954 .....	9	6	—	—	2	2	4	10	—	1	—	15	6	—	—	55
B	1.1-30.6 1955 .....	—	10	—	—	1	2	4	7	—	—	—	1	9	—	—	34
C	1.7-31.12 1955 .....	14	7	—	—	—	3	2	10	—	—	—	6	15	—	—	57
D	1.1-30.6 1956 .....	16	16	1	5	5	3	5	19	1	—	—	9	63	—	—	143
E	1.7-31.12 1956 .....	22	34	—	—	3	—	8	18	3	8	—	5	6	—	—	107
F	1.1-30.6 1957 .....	26	27	5	2	3	1	7	19	5	2	—	6	17	—	—	120
G	1.7-31.12 1957 .....	15	25	—	—	11	4	7	10	3	1	—	2	8	—	1	87
Total		102	125	6	7	25	15	37	93	12	12	—	44	124	—	1	603

II. DURATION

Period	A	B	C	D	E	F	G	Total
Hours .....	73	44	71	156	117	136	125	722

III. TYPE OF PROGRAMMME

	No. of programmes	Percentage
Sport .....	382	63.4
Actualities .....	77	12.8
Light .....	58	9.6
Drama, music, ballet .....	33	5.5
Religious .....	28	4.6
Folklore .....	11	1.8
Cultural .....	9	1.5
Children's programmes .....	5	0.8
Total	603	100

IV. PARTICIPATION IN EXCHANGES

Period	BBC	RTF	CLT	RMC	INR	NIR	NTS	DFS	ORF	DSR	SRT	SRG	RAI	ITA	Special prog.	Total orig.	Orig. + relays	Average part.
6.6-31.12 1954	45	44	—	—	45	46	45	45	—	215	—	37	36	—	—	46 <sup>1</sup>	358	
1.1-30.6 1955	—	26	—	—	32	32	29	27	—	—	—	25	27	—	—	34	198	
1.7-31.12 1955	21	39	—	—	36	45	39	37	6	—	—	46	30	—	—	57	299	
1.1-30.6 1956	60	89	50	5	81	97	87	81	72	6	—	91	94	—	—	143	813	
1.7-31.12 1956	34	64	43	1	85	75	61	39	29	19	1	40	29	—	—	107	520	
1.1-30.6 1957	52	67	46	52	67	71	53	44	30	14	11	39	39	—	—	120	585	
1.7-31.12 1957	29	53	26	33	61	62	37	37	19	18	6	35	41	2	1	87	460	
Total	241	382	165	91	407	428	351	310	156	72	18	313	296	2	1	594	3233	5.44 org.

<sup>1</sup> Total number of transmissions during this period : 55. No information available on participation for 9 transmissions (8.7-31.8.1954).



## NEWS AND INFORMATION

### INTERNATIONAL

#### CALENDAR OF INTERNATIONAL CONFERENCES AND MEETINGS CONCERNED WITH BROADCASTING

1958		MARCH	
10-11 March	NTS/EBU	Meeting of Chief Editors of Television News Services	Amsterdam
12 March	EBU	1958 Eurovision Song Contest — European Final	Hilversum
14-19 March	„	Working Party GTV/1 (Film)	Brussels
		Working Party GTV/2 (Eurovision) <sup>1</sup>	„
20-21 March	„	Bureau of the Programme Committee, 11th Meeting	„
		APRIL	
26-29 April	„	Administrative Council, 18th Meeting	Hilversum
		MAY	
2-18 May	„	1958 Eurovision Grand Prix of Television Films	Cannes
8 May		World Red Cross Day	
13-17 May	IOC	International Olympic Committee, 54th Session	Tokyo
Second fortnight	EBU	Bureau of the Legal Committee, 20th Meeting	Turin
		JUNE	
4-27 June	ILO	International Labour Conference, 41st Session	Geneva
15-21 June		International Council for Educational Films, General Meeting	The Hague
23-28 June	IMS	International Musicological Society, 7th Congress <sup>2</sup>	Cologne
		JULY	
12-20 July		Fédération Internationale des Jeunesses Musicales, 13th Congress	Brussels
		JULY-AUGUST	
28 July-2 August	IFMC <sup>3</sup>	General Assembly and International Conference on Folk Dancing and Folk Music	Liège
		SEPTEMBER	
Date not yet fixed	EBU	Programme Committee, 6th Plenary Session	Frankfurt
„	„	Legal Committee, 9th Plenary Session	Stuttgart
		OCTOBER	
25-28 October	„	Administrative Council, 19th Meeting	Geneva
		NOVEMBER	
22-24 November	„	General Assembly, 9th Ordinary Session	Munich

<sup>1</sup> On 14 March, in the morning, joint meeting with Working Party L

<sup>2</sup> See item on page 15.

<sup>3</sup> IFMC = International Folk Music Council



## INTERNATIONAL TELECOMMUNICATION UNION

**Buenos Aires Convention, 1952.** — Five more states have ratified this Convention since it was last referred to in the *E.B.U. Bulletin* of July, 1957 (page 434). They are: Haiti, Indonesia, Nepal, Nicaragua and the Sudan <sup>1</sup>.

### U.N.E.S.C.O.

**Application of the Agreement on the Importation of Educational, Scientific and Cultural Materials, 1950.** — Government representatives of 52 countries met in Geneva from 21st-29th October 1957 to review the problems raised by the application of this Agreement <sup>2</sup>. Under the Agreement, exemption from customs duties is granted to books, newspapers and periodicals, works of art, maps and music scores, as well as to newsreels, educational films, sound recordings and scientific equipment if consigned to approved institutions. Participating states also undertake as far as possible to grant foreign exchange for the importation of these materials. The agreement is now being applied by 26 countries <sup>3</sup>, and the meeting was informed that a number of additional states were contemplating ratification or acceptance in the near future.

After a full and useful exchange of views, a report was adopted setting out the general conclusions of the meeting. It was considered that during its five years of operation the Agreement had proved to be valuable and, on the whole, highly effective. The meeting held that states applying the Agreement should as far as possible do so in the most liberal manner. The opinion was generally expressed that additional states ratifying or accepting the Agreement should do so without reservation.

Detailed proposals concerning the future application of the Agreement were adopted, their effect being to extend more widely the customs exemption granted to works of art, scientific equipment and museum materials.

(May we once again point out to our member organisations of countries which have not so far signed, ratified or acceded to this Agreement that it is in their best interests to urge their governments to do so. Ed.)

## EDINBURGH INTERNATIONAL FILM FESTIVAL

**International Conference on Film and Television.**  
— An International Conference of experts in film and

television was held as part of the Edinburgh Film Festival on 26th and 27th August 1957 and a full report on the proceedings was subsequently published.

The Conference was called by the Film Festival organisers and invitations were addressed to countries operating television services, to the main commercial television companies in the United Kingdom and the United States, as well as to the principal film companies producing films specifically for television. Invitations were also sent to a number of international organisations, including the E.B.U.

The basic purpose of the Conference was to promote international cooperation between film and television organisations and to examine to what extent the recommendations of the Tangier and Paris meetings of experts organised by Unesco in 1955 and 1956 <sup>1</sup> could be implemented in the present circumstances by existing organisations.

In its recommendations, the Conference appreciated the valuable preparatory work accomplished in Tangier and Paris but recognised that no practical, comprehensive plan could be devised at present to achieve the kind of cooperation between film and television interests on an international scale as envisaged in the report of the meeting of experts held in Paris in 1956. The broad aims of the meeting were endorsed by the Conference, however, and all initiatives welcomed that would promote the world-wide flow of film for television.

To this end, after a suggestion by the E.B.U. representative, the Conference recommended in particular: that producers should establish contact with television organisations to inform them about the nature of their productions; that documentation on their complete or projected productions, and in particular on those designed for television, should be sent to the existing international radio and television organisations, which would in turn distribute them to all their members; that the existing international organisations in the educational, scientific and cultural fields be invited to study these matters, to seek to establish world-wide facilities for the collection, dissemination and exchange of information and experience relating to films and television; that Unesco be asked to lend its assistance in whatever manner possible; that television organisations study, in cooperation with Unesco, the arrangement of screening for films specifically produced for television, which are to be shown under conditions simulating television reception, for the purpose of recognising and publicising this new field of film production, and providing opportunities for contact among professionals; that the organisers of the Edinburgh Film Festival should consider the possibility of arranging a series of worldwide Conferences during successive festivals on specific subjects related to television and the film.

<sup>1</sup> Thus, out of the 94 full members of the I.T.U., only 10 have not yet ratified or acceded to the Convention. There are in addition 5 associate members.

<sup>2</sup> Cf. *E.B.U. Bulletin* No. 18, page 163.

<sup>3</sup> Belgium, Cambodia, Ceylon, Cuba, Egypt, El Salvador, Finland, France, Germany (Federal Republic), Greece, Haiti, Iraq, Israel, Laos, Luxembourg, Monaco, Netherlands, Pakistan, Philippines, Spain, Sweden, Switzerland, Thailand, United Kingdom, Viet-Nam, Yugoslavia.

<sup>1</sup> See also *E.B.U. Bulletin* No. 35, page 49, and No. 38, page 525.

## INTERNATIONAL ASSOCIATION FOR MASS COMMUNICATION RESEARCH

**Constituent Assembly.** — On 18th and 19th December 1957 the Constituent Assembly of this Association was held in Paris at Unesco House.

In the terms of its statutes, the Association is "devoted to promoting throughout the world the development of scientific research on problems related to Mass Communications." Its address is 27, rue Saint-Guillaume, Paris VII<sup>e</sup>.

The Assembly discussed the draft statutes and drew up the final version. The officers of the Bureau and the Executive Committee were then elected as follows, to serve until the first General Assembly :

President : Mr. F. Terrou, director of the Institut Français de Presse, Paris University.

Deputy President : Mr. J. Kayser, assistant director of the Institut Français de Presse.

Vice-Presidents : MM. J. Bourquin (Switzerland), M. Kafel (Warsaw) and R. Nixon.

Members of the Bureau : MM. C. Bellanger (International Federation of Editors of Newspapers and Periodicals), and M. Stijns (International Federation of Journalists).

The eleven members of the Executive Committee include Mr. Roger Clausse, Professor at the University of Brussels, Mr. R. J. E. Silvey, Head of Audience Research, B.B.C., and Mr. Jean Tardieu, Director of the Radio-Television Study Centre and of the *Club d'Essai*, R.T.F. Later on five other members, representing the international associations of audio-visual research, will be elected to the Executive Committee.

The Assembly accepted in its broad outlines the programme of work which was put forward. Two subjects were agreed upon for immediate study : *The professional secret of journalists* (to be covered at the 1958 symposium), and *The influence of mass media on children*.

## INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES (A.I.B.M.)

**Radio Commission Meeting.** — The report from the Radio Commission of the A.I.B.M. which met in Kassel on 2nd October 1957 indicates that at that time 17 broadcasting organisations were members. Difficulties were being experienced however in making contact with radio librarians.

Specimen pages of the catalogue of rare music materials comprising the letters A and B were discussed in detail and generally approved<sup>1</sup>. Sixteen broadcasting organisations and two other music libraries had contributed a total of 3000 entries. Others had expressed interest and some were preparing contributions. Cost and distribution of the complete catalogue were discussed and agreed to in

principle, details being left until the actual appearance of the inventory, which it is hoped to publish in the early part of 1958.

## INTERNATIONAL COURSE FOR ORCHESTRAL CONDUCTORS, 1958

**Sixth Annual Course.** — The Nederlandse Radio Unie (N.R.U.) plans to hold its sixth international course for orchestral conductors from 16th June-19th July 1958<sup>1</sup>. As was the case last year, 20 working students will be admitted to the course, of whom 12 may be subjects of the Netherlands. The age limit for these students remains at 36. A number of "listening" students will again be admitted.

The direction of the course is once more in the hands of the Music Section of the N.R.U., assisted by an advisory council of five members, and for the third year in succession the distinguished instructors will be Willem van Otterloo and Albert Wolff.

Applications must be made before 16th March 1958. Further details may be obtained from the Music Section of the N.R.U., P.O. Box 150, Hilversum, which has issued an attractive prospectus in French and English.

## INTERNATIONAL COUNCIL OF WOMEN (I.C.W.)

**Radio and Television Committee.** — The I.C.W. published in their quarterly bulletin of October 1957 some information about their Radio and Television Committee. It had its origins in the Committee formed in 1926 to study the use of the modern means of disseminating ideas. Known originally as the Cinema and Radio Committee, it became two separate committees in 1936, and in 1951 the Committee on Broadcasting became the Radio and Television Committee.

By this time the influence of women on broadcasting was beginning to make itself felt. Listening panels had been formed to keep a watch on children's programmes and considerable development had taken place in the matter of special programmes for women. By 1954, with the rapid spread of television, the Committee began to take a particular interest in seeing that only worthwhile programmes were shown to children and young people. Surveys were made by members of the Committee on audience reaction to television and on radio programmes on homemaking and family life. Progress was reported in placing more women in policy-making bodies connected with radio and it is hoped to achieve as much in television.

The Committee states that one of its purposes is to work for and defend freedom of speech on the air and fair comment both on the national and the international level. Its suggestions for national listening panels have been studied by several councils and it is hoped that this will lead to action being taken.

<sup>1</sup> See also *E.B.U. Bulletin* No. 46, pages 674-5,

<sup>1</sup> See also *E.B.U. Bulletin* No. 45, page 568, and No. 42, page 139,



## INTERNATIONAL FOLK MUSIC COUNCIL (I.F.M.C.)

**XIth Annual Conference and VIth Meeting of the Radio Committee.** — The eleventh Annual Conference of the I.F.M.C. will be held at Liège, Belgium, from 28th July-2nd August 1958. The main theme will be *Tradition in Folk Music: its stability and its evolution in changing social conditions*. A second theme will be *Methods of Recording the Dance*, and a third section will be devoted to *Performances of Records and Films*. All broadcasting organisations are invited to send representatives to the Conference.

At the sixth meeting of the Radio Committee of the I.F.M.C., which was held in Copenhagen on 29th August 1957, it was decided that, during the Annual Conference in Liège, special sessions would be devoted to discussions on folk music in radio. The subjects proposed for these discussions are :

- (a) the presentation of folk music and dance in television programmes;
- (b) the problems involved in the arrangement of folk music for radio and television.

Papers on these and other themes are invited.

A full account of the meeting of the Radio Committee will be given in No. XIII of the *I.F.M.C. Bulletin* to be issued in March 1958, but the 1957 and 1958 projects discussed at the meeting can be noted here. With the assistance of Unesco Radio Division the I.F.M.C. will organise during 1958 an international programme on the theme of *Traditional Folk Instruments*. Contributions will consist of recordings of one or more instruments selected by the contributor as being the most typical in the folk tradition of his country or region. The performance will be by traditional players and not by concert artists, and will illustrate the characteristics of the instrument, its function in the life of the people, various styles of playing, etc. The completed programme will be recorded on tape and distributed by Unesco Radio Division, together with an explanatory script in English or French.

The 1957 programme on *Harvest and Threshing Songs and Music* was, at the time of the meeting, due for distribution.

Further information about the Liège Conference and the 1958 international programme can be obtained from the Secretary of the I.F.M.C., 12 Clorane Gardens, London N.W.3.

## INTERNATIONAL MUSICOLOGICAL SOCIETY (I.M.S.)

**Aims and Publications of the I.M.S.** — The principal object of this Society, which was founded at Basle in 1927, is to further musicological research by assisting or initiating scholarly enterprises in the field of music, particularly those in which international cooperation is

essential. It facilitates relations between research workers, societies and musicological institutes of all countries. At present the I.M.S. has 561 members representing 28 nations; membership is open to all societies, institutes, libraries and individuals interested in musicological research. International congresses usually take place every three years, and the next one, the seventh, will be held in Cologne from 23rd-28th June 1958. The address of the Society is P.O. Box 154, Basle.

Apart from the Society's own periodicals—*Acta Musicologica*, which keeps members informed of the progress of musicological research in the different countries, and *Reports*—the I.M.S. shares with the International Association of Music Libraries (A.I.B.M.) the publication of the *Répertoire International des Sources Musicales (RISM)* and the *Documenta Musicologica*.

The *Répertoire International des Sources Musicales (RISM)* is to be published in two complementary series (alphabetic and systematic) and will contain a world-wide list of musical sources. The first volume is due to appear during 1958, presenting a chronological list of printed anthologies of the sixteenth and seventeenth centuries. A volume listing eighteenth-century collections will follow, and another listing theoretical works printed before 1800. Several other volumes are in preparation, and plans for further subjects include *the music of India* and *Italian opera libretti*.

*Documenta Musicologica* is the title of an edition of practical and theoretical works reproduced in facsimile.

## WORLD CONGRESS ON COMMERCIAL TELEVISION

**First Congress in London.** — The first World Congress on Commercial Television was held in London on 18th September 1957, under the auspices of the People to People Foundation organised in 1956 at the request of President Eisenhower in the interest of establishing communication among all peoples of the world at the private individual level. The aim of the Congress was to bring together in friendly discussion representatives of the television medium and industry from around the world, in order to exchange ideas and discuss the potential of this modern medium of communication as a cultural, economic and educational force. It was arranged by an American sponsor as a public service to the television industry.

The Congress, which was formally opened by Mr. Norman Collins, Deputy Chairman of Associated Television Ltd., London, was given the opportunity of viewing television programmes from several nations and of discussing the status, facilities and acceptance of television in each country. The commercial television services of the following countries were studied : Argentina, Brazil, Canada, Cuba, Iraq, Japan, Luxembourg, Mexico, Monte Carlo, Philippines, Puerto Rico, United Kingdom, United States.

## NATIONAL

### AUSTRALIA

#### Radio Australia's Talks Programmes for Overseas.

— Radio Australia, the overseas service of the A.B.C., broadcasts 37 talks every week. A recent number of the *Programme Guide* of the service gives some details concerning the form and content of these talks.

Behind the task of getting them on the air, there is a staff of Talks Officers in Melbourne, who draw on the resources of the A.B.C. in every part of the country. Though there are from time to time changes in the content of the programmes the general pattern stays the same. It has three main threads.

First there are the general talks which deal with the land of Australia and the life of its people; these are heard in all transmissions and are designed for the whole of Radio Australia's audiences in all parts of the world.

Second are the programmes designed for listeners in all parts of Asia. Two of these are the main forums for speakers from the Asian countries who consist mainly of students who are in Australia. A fortnightly trade catalogue and a monthly stock exchange report describe economic development, and local and overseas events are reviewed in *At Home and Abroad*. In addition there are the talks which attempt to give the kind of information about Australia which listeners' letters ask for.

There is an extension of the Asian Talks section in the Transcription Service which sends talks and features to overseas broadcasting organisations for local use. A series of Australian Magazines with items selected from programmes of the home service or gathered specially by the staff of Radio Australia goes out regularly to seven countries.

Third, there is the important group of talks which interpret Australian opinion on matters of international significance and report on activities such as those of the United Nations agencies. In the daily news commentaries independent commentators discuss and explain significant events in the day's news. The same commentators are responsible for a weekly background talk dealing in detail with some question of current international interest. *International Report* introduces a wide selection of speakers qualified to discuss international relations in their social and economic aspects, with emphasis on collaboration between nations. Finally in this group are the daily surveys of editorial comment on international issues, taken from the metropolitan press throughout Australia.

**A.B.C.'s Visitors from Abroad in 1958.** — A number of distinguished artists representing many different nationalities are among the names of those who are visiting Australia in 1958 for the Australian Broadcasting Commission. Some are appearing in the country for the

first time and among them are the Belgian conductor, Edward van Reemoortel, the Hungarian-born pianist, Geza Anda, the Polish-born violinist, Ida Haendel, and Petre Munteneau, the Rumanian tenor. Making return visits are Rafael Kubelik, the Czech-born conductor, Elena Nikolaidi, the Greek contralto, Edmund Kurtz, the Russian-born 'cellist, Eugene Istomin, the American pianist, and Patrick O'Hagan the Irish tenor.

### AUSTRIA

#### Formal Inauguration of Österreichischer Rundfunk Ges.m.b.H.

— The new Austrian broadcasting company concerning which advance details were published in *E.B.U. Bulletin* No. 45 (page 573) was formally constituted on 11th December 1957. The inaugural General Assembly was presided over by the Austrian Chancellor, Ing. Julius Raab.

**Introduction of Television Licence Fee.** — As from the beginning of January 1958, owners of television sets are liable to payment of a licence fee of 50 Schilling a month. Of this amount, ten Sch. goes to the postal authorities.

The number of sets in use at the beginning of 1958 was 16,324, which represented a total of 12,350 new registered sets throughout 1957, or an average increase of over 1000 per month. The figures for December were the highest yet achieved and stood at 4,190.

### BELGIUM

**Television Licence Fee.** — The *Moniteur Belge* of 29th December 1957 publishes the text of a law concerning sound and television licence fees as passed by the Belgian Parliament on 24th December.

Holders of television sets will now pay an annual fee of 840 francs. This fee covers several television sets installed by one person in his house or workshop, but a separate fee must be paid for any set used outside these premises. The fee in respect of a set which is out on hire or lent on trial to a prospective purchaser may be paid by the retailer.

The organisers of events in public places where a charge is made for admission must obtain authorisation from the competent Minister for the installation of a television set in such a place; the licence fee to be paid by the organiser will be fixed separately in each case and will be allocated to the Institut National Belge de Radiodiffusion (I.N.R.). The I.N.R. may organise television showings in places accessible to the public, charging an entrance fee.



Any wired relay within houses, hotels, hospitals, etc. is also subject to special authorisation from the competent Minister.

Exemption from payment of a licence fee is granted to : television showings organised in the public interest by the state or the provincial or local authorities; educational establishments; handicapped and disabled persons.

## BELGIUM — FRANCE

**Exchange of Drama Programmes with French Television.** — Belgian television has been relaying a certain number of French television programmes since 1953. According to an agreement dating from last October, the R.T.F. is also to relay two of the Belgian television service's drama programmes each month. The first of these was Jean Mogin's *A Chacun selon sa Faim*.

## CANADA

**C.B.C. Audience Research Division.** — A recent issue of the C.B.C.'s Audience Research Bulletin contains some facts about the Corporation's Audience Research Division. It comprises three departments which divide the work between them. The Statistics Department supplies current and projected figures on sets and their distribution, coverage statistics giving the number of Canadian radio and television households within station and network reception areas, and figures on the growth of Canadian radio and television. The Research Projects Department is responsible for planning and executing special surveys and studies of various kinds in an attempt to learn more about the impact and effects of radio and television broadcasting. The Analysis and Reports Department mainly analyses audience size and rating information supplied by commercial measurement firms and it is responsible for the editing and publishing of all reports.

Among the many problems and studies tackled, mention should be made of the Program Statistical Analysis Report, which is published quarterly and contains the results of the content analysis of all programmes on the C.B.C. radio and television networks during a sample week. It is designed to help in management and programme decisions. From time to time maps and coverage statistics of television ownership and market data are prepared for the use of the Commercial Division. Special surveys have included projects devised for the purpose of learning more about the radio and television wants and needs of young people in the teen-age group, studies of a Canadian community before and after the coming of television, a survey to determine the interest of Maritime Farm Forum members in Farm Forum broadcasts on television, and a study of television ownership and language characteristics in a given area to help assess the advisability of building a television station in the area.

## DENMARK

**Statsradiofonien Annual Report for 1956-57.** — It can be seen from *Statsradiofonien Beretning*, the annual report of the Danish broadcasting organisation, that income for the year ended 31st March 1957 amounted to 27,182,100 kr. as against 26,417,249 kr. for the previous year, and expenditure totalled 28,043,309 kr. as against 26,425,485 kr. the year before. The accounts thus show a deficit of 861,209 kr. compared with the deficit of 8235 kr. in 1955-56.

The breakdown of *expenditure* into main headings was as follows :

	kr.
Administration . . . . .	2,926,032.25
Operations (programmes) . . . . .	13,104,718.50
Station expenses (technical) . . . . .	4,984,589.96
Subscriptions, etc. . . . .	165,593.27
Expenditure on real estate . . . . .	673,001.29
Anti-interference measures. . . . .	450,679.23
Contribution to cultural fund . . . . .	325,000.—
Other and unforeseen expenditure . . . . .	918,927.52
Depreciation . . . . .	444,788.—
Extraordinary amortisation . . . . .	4,049,979.50
	<b>28,043,309.52</b>

Programme costs thus account for 54.2% of the total, technical costs 20.6%, and administrative costs 12.1%.

*Television expenditure* for the period 1st October 1955-30th September 1956 amounted to 4,805,931 kr.

*Radio programme costs* included the following :

	kr.
Orchestras, conductors . . . . .	2,212,041.—
Ensembles, soloists . . . . .	3,085,872.—
Drama and talks . . . . .	1,466,214.—
School broadcasts . . . . .	225,285.—
Shortwave broadcasts . . . . .	152,647.—
Authors' and composers' royalties . . . . .	1,715,219.—
News agency fees . . . . .	723,219.—
Purchase and maintenance of instruments, records, etc. . . . .	207,696.—

At the end of the year the staff numbered 615, belonging to the following departments : administration 123, programmes 133, technical 102, television 106, anti-interference measures 17, symphony orchestra 99 and light orchestra 35.

The radio programme hours during the year totalled 6799, an increase of 51 over 1955-56; 41.1% of this time was devoted to music, 16.5% to news and 10.1% to talks. The total television broadcasting time was 685 hours, of which 221 were taken up by film transmissions, 157 by live reportages, 88 by broadcasts for children and 31 by Eurovision relays.

On 1st October 1956 the television licence fee was increased by 10% to 55 kr. per year, and the radio licence fee was increased on 1st April 1957 to 22 kr. per year (family licences 33 kr.).

## FRANCE

**Death of Mr. Roger Lutigneaux.** — We announce with regret the sudden death on 17th December 1957 of Mr. Roger Lutigneaux at the age of 63.

Mr. Lutigneaux was head of the R.T.F. cultural programme service and had been permanent secretary of the International University of the Air (U.R.I.) since its inception in 1949. He was a talented journalist and critic and was one of the founders in 1927 of the *Radio Journal de France* to which he contributed a daily talk on literature. He was outstanding as the creator and producer, after the Liberation, of the daily broadcast *L'Heure de Culture Française*.

The E.B.U. offers its deep sympathy to the family of Mr. Lutigneaux and to the Radiodiffusion-Télévision Française.

**International Conference on Television and the Child.** — *La Télévision et l'Enfant*, the society formed in 1954 for the purpose of discovering how best to adapt television to the needs of the child<sup>1</sup> held an international study conference in Paris on 30th November 1957. The morning was devoted to reports from France, Germany and the United Kingdom on recent research in the field; the afternoon sitting consisted of the screening of tele-recordings from eight European countries.

The purpose of the conference was to present the results of surveys conducted in certain countries to discover the effects of television on young people and on family life, and secondly to exhibit selected broadcast programmes specially intended for children in the various countries in order to give some idea of the problems involved in producing and directing such programmes. Belgium, Germany, Switzerland and the United Kingdom were represented by delegates, and Czechoslovakia and Italy sent telerecordings. The U.S.S.R. was represented by its cultural attaché in Paris. Also present at the meetings were Mr. d'Arcy, director of French television programmes, Mr. Keim, of Unesco, and a gathering of some 80 people drawn from the *Centre International de l'Enfance*, the French teaching profession, the medical profession, and a large number of social service organisations.

The following recommendations were made at the end of the day's proceedings: (a) to study the conditions for the award of an international prize for the best broadcast programme for children, as proposed by a representative of the *Centre International de l'Enfance*; (b) to create a study group to work out the statutes of an international society; (c) to arrange for regular exchanges of children's

programmes between the various countries; (d) to organise scientific surveys on a vast scale in each country; (e) to convene at regular intervals international congresses for the purpose of making a synthesis of research findings and exhibiting broadcast programmes for children.

A special number of the society's Bulletin is being published and this may be had by writing to the headquarters of *Télévision et l'Enfant* at 29, rue d'Ulm, Paris 5<sup>e</sup>, and enclosing payment of 100 French francs.

**R.T.F. Structural Reforms.** — Since our announcement in *E.B.U. Bulletin* No. 46 (pages 682-5) concerning R.T.F. plans for reforms in the structure of French broadcasting the proposed reorganisation has come into effect.

Among the changes which started at the beginning of this year it is interesting to note the new trend acquired by the station *France III*, formerly the *Programme National*. This has now become the programme of art and culture which is on the air every day, including Sunday, from 0700 hrs. until midnight. Among the significant new programmes is a number of broadcast series; Monday programmes, for example, consist of weekly visits to the National Library in Paris. Another series, broadcast fortnightly on Wednesdays, brings to the microphone representatives of the intellectual *avant garde*; this particular programme lasts for an hour and a quarter and is characterised by the remarkable freedom given to speakers to air their views. On Thursdays, well-known scientists discuss current events in the world of science and on Fridays there is a programme lasting for an hour and a half and devoted each week to a great French writer. An interesting experiment is reserved for Saturdays. Under the title *Analyse spectrale de l'Occident*, all the programmes on every second Saturday are being devoted to subjects arising from an analysis of the Western world from the historical, philosophical, scientific, literary and artistic angles. Each of these Saturdays is given over to a distinguished personality who plans his programmes in agreement with the direction of the station and enlists the help of eminent experts. Some of the subjects to be treated are: the origins of civilisations, the metamorphosis of the gods (with reference to the recent work by André Malraux), the birth of Europe, life in primitive societies, new conceptions of history.

Since 1st January, the programmes of the *Club d'Essai* have no longer been confined to Sunday afternoons as in the past, and are now broadcast by the F.M. transmitter in Paris on three evenings a week. Each evening illustrates a different aspect of the role of the *Club d'Essai*. The programmes are concerned with the search for new genres, subjects and talents, and often take the form of first performances of original works, many of them being a direct application of the work of the R.T.F. Study Centre. Once a month, part of the programme is devoted to the retransmission of a broadcast given in public in which a number of items are presented in the form of an entertainment.

<sup>1</sup> See *E.B.U. Bulletin* No. 39, page 722.



**School Television.** — The progress of school television in France has already been covered in some of our numbers <sup>1</sup>. An article in the *Bulletin Intérieur de la R.T.F.* last November reports on recent trends.

Attention is drawn to the brochure published by the Ministry of Education dealing with some past achievements and plans for the 1957-58 season. The programme includes a considerable amount of the type of instruction which the classroom teacher is unable to provide. Broadcasts are once more being given in collaboration with the national museums, actors of the Comédie Française, the public services, scientific laboratories, scholars, engineers, explorers, and others.

Television broadcasts are given on Mondays, Tuesdays, Wednesdays and Fridays, from 1400 to 1430 hours. First grade subjects include history, ethics, geography, civics, current events; second grade broadcasts are devoted among others to science, economics, social problems, industry. There is a course of technical instruction also, dealing with the economics of industry, business management, trades and professions, human problems in industry.

#### FRANCE — ITALY

##### Exchange of Radio and Television Programmes.

— The annual meeting of the Joint Franco-Italian Committee for Radio and Television <sup>2</sup> was held in Rome last year on 11th, 12th and 13th October. It was attended by the Director-General of the R.T.F., Mr. Gabriel Delaunay, and the Deputy Director-General of the R.A.I., Mr. Marcello Bernardi, accompanied by a number of their senior staff.

The Committee, which meets once a year alternately in Paris and in Rome, examined the various problems arising from exchanges of radio programmes which are steadily increasing in number. Plans for new programmes were also made on this occasion.

As regards television, the necessity for close contact between the organisations was once more emphasised, both in the matter of exchanges of newsreels and with regard to the joint production of documentaries and the perfecting of the technical facilities needed for linking up these programmes and ensuring regular exchanges.

#### FRANCE — POLAND

**Agreement on Exchanges of Radio and Television Programmes.** — As the result of a visit made by the Director-General of the R.T.F., Mr. Gabriel Delaunay, to Warsaw at the end of July 1957, an agreement concerning exchanges of radio and television programmes was concluded between Polskie Radio and the R.T.F.

#### GERMANY (FEDERAL REPUBLIC)

##### Annual Report of Radio Bremen for 1956-57. —

The total income of Radio Bremen during the year 1956-57 was DM 7,365,000, i.e. DM 110,000 less than in the previous year. Radio licence fees brought in DM 3,822,000. The income from commercial radio broadcasting was DM 1,675,000, a decrease of DM 144,000 compared to the year 1955-56. The financial adjustment between the West German broadcasting organisations brought Radio Bremen DM 455,000 less than in 1955-56, i.e. DM 1,722,000.

Programme costs amounted to DM 2,020,500 as against DM 2,295,000 during the previous year. Of this sum, DM 1,512,909 was paid for royalties, DM 123,000 for record fees to the G.E.M.A., and DM 62,000 for news agency fees. The purchase of records cost DM 92,700.

Technical costs totalled DM 443,470 as against DM 514,000 in 1955-56. Overhead expenses amounted to DM 634,933 (DM 732,275 in 1955-56). Staff salaries and benefits amounted to DM 2,936,195, an increase over the previous year when this heading amounted to DM 2,667,498. Under extraordinary expenditure, television installations cost DM 162,000 and building DM 72,275.

During the year the First Programme carried 5593 hours of transmission, of which 272 were taken up by relays from other stations and 81 by programme exchanges with other stations, so that the organisation's own productions accounted for 4763 hours. In addition the programmes V.H.F.-North and V.H.F.-West were relayed for 474 and 610 hours respectively. The Second Programme (V.H.F.) totalled 2089 hours, of which 1977 hours were given over to Radio Bremen's own productions and 112 hours to programme exchanges and relays.

**National and Regional Television Programme Changes.** — From 1st April 1958 the combined West German television service will be following a fixed fortnightly schedule for its programmes, as follows :

	First Week	Second Week
Sunday	Entertainment, light comedy	Entertainment
Monday	Information	Information
Tuesday	Entertainment	Play
Wednesday	Information	Entertainment
Thursday	Serious play	Play
Friday	Information	Information
Saturday	Operetta, comedy	Entertainment

These indications merely give the basic tenor of the evening's programme and the schedule will remain fairly elastic; for example, an evening devoted to "information" (talks, discussions, travel reports, documentaries) may be enlivened by a short recreational film. Important current events reports may break into the schedule as necessary. This step has been taken in the interests of better coordination of the television pro-

<sup>1</sup> See *E.B.U. Bulletin* No. 42, page 205, and No. 37, page 430.

<sup>2</sup> See *E.B.U. Bulletin* No. 41, page 39.

grammes contributed by the several organisations, and it has also been decided that close contact must be maintained between radio and television programme planners.

Since 1st December 1957 the N.D.R. and the W.D.R. have each been producing daily, from 1900-1930 h., a regional television programme covering events of topical interest in their respective regions. (The southern organisations, S.D.R., S.W.F. and H.R., began a joint South-West German regional programme on 4th October 1954<sup>1</sup>.)

**Commercial Television Developments.** — A first conference has taken place between representatives of the Bayerischer Rundfunk, the Hessischer Rundfunk and the Südwestfunk, which, as announced in *E.B.U. Bulletin* No. 46, are now producing a joint commercial television programme from 1930-2000 h. on weekdays. It was decided that the B.R. would contribute the programme on Tuesdays, Thursdays and Saturdays, the H.R. the Wednesday programme and the S.W.F. the Friday programme. On Mondays the programme will be produced twice a month by the B.R. and once each by the other two organisations.

As from January 1958, the reception areas of these three organisations embrace 400,000 licence holders, that is a potential audience of one and a half million people. The tariffs have now been agreed upon as follows :

Advertising only : 30 seconds, 4550 DM;

60 seconds, 8000 DM.

Advertising in combination | 5 minutes, 500 DM;

with a neutral programme : | 20 minutes, 200 DM.

(minimum, 5 mins. including 1 min. advertising;  
maximum, 20 mins. including 4 mins. advertising).

A supplement of 25% is added on Saturdays.

On 12th December, the Broadcasting Council of the W.D.R. decided that the W.D.R. would also take part in commercial television. By so doing both the supervisory bodies of the W.D.R. and the W.D.R. itself would be able to exert a controlling influence over the advertisements and the programmes themselves.

## INDIA

**Farm Forum Programmes.** — We have already had occasion to comment from time to time on the progress of rural listening in India<sup>2</sup>. One of the latest developments in this field has been a series of programmes for farmers first sponsored by Unesco in 1956 and continued in 1957 under the auspices of the Government of Bombay.

Under the 1956 scheme, about 150 Forums were organised in villages in five districts of the province of Bombay. Each Forum consisted of 20 members from the

farming community and allied professions, a chairman and a convenor. Twenty special programmes were broadcast, consisting mainly of features and interviews with a number of recordings covering specific problems, and reports on the discussions held after the programmes were sent by the convenor to the broadcasting station. The experiment was greeted with great enthusiasm by farmers and encouraged some to organise special functions, including exhibitions of the work undertaken by them during the scheme.

The programmes in 1957 were planned on the lines of those broadcast under the Unesco scheme. Usually only one topic was covered in each broadcast and all the useful information connected with it was presented in the form of discussions, dialogues, features, and answers to questions arising out of the previous programme. This was followed by a discussion with an expert who gave practical advice. Topics selected were closely related to the day-to-day life of the farmer. Besides agriculture, they covered a wide range of subjects such as health, sanitation, and education. Special broadcasts often included items recorded in the villages themselves.

(*Le Courrier de l'Unesco*,  
*Radio Times of India*)

## IRELAND

**Government Decision to Introduce Television.** — Speaking at a discussion on *Television for Ireland*, sponsored by the Irish Association of Advertisers last November, the Minister for Posts and Telegraphs, Mr. Neal Blaney, said that the Government had decided it was desirable that the country should have a television service.

In present circumstances, said Mr. Blaney, it was clear that such a service must be largely commercial in character, depending on its revenue from advertisers. The Government was prepared to consider proposals from private interests for the provision of a transmission network that would ensure satisfactory reception in all parts of the country, as well as the necessary studios and complementary indoor and outdoor equipment. The entire capital and maintenance costs would be met by the promoting group or groups in consideration of a licence to operate commercial programmes for a term of years. It was not contemplated that any part of the operating costs would fall on the Exchequer. The Minister said that a number of proposals of this character had already been made by interested parties.

The television system in Ireland would become state property and would be under the control of a television authority to be set up. This authority, among other things, would ensure conformity with desirable programme and technical standards and might make special arrangements regarding such matters as the presentation of news and the position of the Irish language. It would

<sup>1</sup> See *E.B.U. Bulletin* No. 28, page 717.

<sup>2</sup> See *E.B.U. Bulletin* No. 36, page 261, No. 33, page 526, and No. 28, page 705.



be a condition that part of the time would be made available for programmes of a public service character.

In conclusion, Mr. Blaney said that the position of Radio Eireann and the interests of listeners to sound broadcasting would need to be safeguarded if television were to be established, and the Government was examining that aspect of the matter.

## ISRAEL

**International Contest.** — The Israel Broadcasting Service (Kol Israel) is sponsoring during 1958 an International Biblical Quiz Contest in which five national radio and television services have already agreed to take part. The finals will be held in Jerusalem on 19th August 1958, and Kol Israel expects that at least ten and possibly more national winners will be invited to Israel for the final international contest.

The proposal is that each national radio or television service should organise a quiz programme on an elimination basis. The national committee, which will be responsible for the questions and selection of the winner, might, it is suggested, consist of an educator, a Biblical scholar, an archaeologist and a senior member of the broadcasting organisation's staff. The Bible can be approached in this programme as a literary, historical or moral document; questions should be based on general knowledge of the Bible without reference to religious content or meaning.

The final will be judged by an international jury and the full proceedings will be broadcast by Kol Israel. Facilities can be made either for direct relays to any country or for tape recordings to be sent by air freight. Arrangements are being made for the filming of the international final for television and newsreels.

Kol Israel has published a pamphlet giving all details of this contest. Enquiries should be addressed to the Director, Israel Broadcasting Service, Jerusalem, or to the Israel diplomatic mission in countries where such a mission is maintained.

## ITALY

**Annual Report of the R.A.I. for 1956.** — The R.A.I.-Radio-televisione Italiana's activities during the financial year 1956 are fully set out in a 356-page yearbook (*Annuario 1957*) which includes many charts, graphs and statistical tables, some of them in colour.

During the year the R.A.I. broadcast radio programmes for a total of 35,490 hours, a weekly average of 678 hours and 39 minutes. The three networks together accounted for 11,577 hours of the total number (the cultural Third Programme taking up 1890 hours) and short-wave broadcasts for abroad for 9894 hours, the rest of the time being given to programmes in Slovene for Trieste and in German

for Bolzano, local programmes, etc. This total represents an increase of 1739 hours over 1955.

Short-wave broadcasts for abroad were given in the following languages: for Europe—in Rumanian, Slovene, Slovak, Czech, Polish, Bulgarian, Lithuanian, Serbo-Croat, Albanian, Hungarian, Russian, Ukrainian, German, English, French, Turkish, Greek, Italian, Esperanto, Danish, Swedish, Portuguese and Spanish; for Africa—in Italian, English, French and Arabic; for the Near, Middle and Far East—in Italian, Arabic, Persian, Chinese, Japanese, Hindi, Bengali, Indonesian, French, Urdu and English; for Australia and New Zealand—in Italian and English; for the Americas—in Italian, English, Portuguese, French and Castilian.

Transmission hours of television programmes numbered 2007 throughout the year, a weekly average of 38 hours and 39 minutes. This is an increase of 179 hours over 1955. Of the total, 1391 hours were of recreational and cultural programmes and 616 hours of informative programmes (*Telegiornale*, current events, sport).

A section of the yearbook is devoted to the methods of audience research used by the R.A.I. — (a) personal interviews, (b) panels (four for radio and one for television), (c) telephone interviews, and (d) correspondence with the public. Through personal interviews the R.A.I. discovers the potential and effective strength of the audience, its structure and habits, the influence of radio and television on the lives of listeners and viewers, their reactions to advertising over the air and on the screen and their interest in the various types of programmes. This latter field of research is also covered by the panels and by correspondence with the public. Opinions on particular programmes as well as suggestions and requests are dealt with through methods (b), (c) and (d). During 1956, the audience research department interviewed personally 20,000 selected persons, 5000 persons chosen at random among radio licence holders, 5000 television licence holders and 10,000 of the population in general. Radio licence holders forming the four listening panels (light music, drama, reviews and variety, cultural and specialised programmes) numbered 4500, and television licence holders constituting the viewers' panel numbered 1500. The department questioned 19,500 television licence holders about television programmes by telephone, immediately after the transmission. Finally, the department was in correspondence with 18,000 licence holders, both radio and television, during the year.

The number of radio licence holders increased during 1956 by 638,976 to a total of 6,235,377, representing 49% of families. The actual number of listeners, however, was 18 million, and throughout the day there were never less than one million persons listening (11 million at peak listening periods). Television licence holders numbered 366,151, an increase of 198,268 over 1955. (The figure of 366,151 is included in the 6,235,377 quoted above for radio licence holders.)

By 31st December 1956, the number of staff had risen to 5668, an increase of 552 during the twelve months.

The total expenditure for the year amounted to L. 24,285,688,922 and gross income to L. 26,002,660,228, resulting in a gross profit of L. 1,716,971,306.

The income from radio and television licence fees yielded 52.35% and 14.89% of the total respectively, the former increasing by 7% in comparison with 1955 and the latter by 98.91%. Advertising income increased by 18.82% over 1955, contributing 18.10% of the total income.

Expenditure increased by 24.02% compared with the 22.51% increase in total income. Staff costs accounted for 45.33% of the whole. The main categories of expenditure, out of the total of L. 24,285,688,922, were as follows :

Programme production . . .	L. 9,282,373,664
Technical services . . . . . »	5,837,529,201
Administration . . . . . »	7,084,023,781
Taxes, etc. . . . . »	1,708,310,899

The statistical tables and graphs contained in the *Annuario* give a clear picture of the development of the R.A.I.'s activities during the last few years and the position of radio and television broadcasting in Italy at the end of 1956 or, in some cases, at 31st March 1957.

#### Extension of Television Programme Hours. —

As from 1st January 1958, the R.A.I. extended the broadcasting hours of its television programmes as follows.

On weekdays the programme begins at 1700 hours with an hour of children's programmes; from 1800-1830 h. there is a tuning-card for 30 minutes; the afternoon edition of the news runs from 1830-1845 and the programme then continues until 2300 h. when it closes down with the late edition of the news.

On Sundays the programme starts at 1015 h. with television for farmers, followed by a religious service and a talk; at 1200 h. the programme finishes. The stations come on the air again at 1530 h. and the programme continues without interruption until 2330 h. approximately, when the day's television closes down with the late edition of the news.

The afternoon edition of the news, which goes on the air at 1830 h., is a new feature of the programmes and brings the number of television news editions to three a day.

#### Constitution of the Italian Tele-club Association. —

This Association (*Associazione italiana teleclubs — A.I.T.*) was recently set up in Rome, linking the tele-clubs which have been formed in various communities. Its main aims are to organise conferences and debates on television programmes; to launch competitions for the creation of programmes; to procure facilities, discounts and privileges for members; to assist members wishing to enter for national and international television contests and to encourage all initiatives tending to improve television programmes; to take steps to increase filmed television production and to contribute to the study of the relevant

problems; to develop any other activities which are considered useful for the attainment of the association's aims.

The financial resources of the Association are constituted by donations and contributions from members. Any other organisations whose aims are similar to those of the A.I.T. may join the Association.

(*Lo Spettacolo*, VII/3)

## MOROCCO

**Status of Tangier Broadcasting Stations.** — A decree published in the *Bulletin Officiel Chérifien* at the end of December 1957 invalidates the regulations hitherto governing radiocommunications in Tangier. The text of the decree refers to the final declaration of the international conference on the status of Tangier in October 1956<sup>1</sup>. Article 20 of the agreement concluded on that occasion stipulated that the abrogation of the special form of government of the Tangier Zone entailed the extension of the state monopoly of Posts, Telegraphs and Telephones also to that part of the territory of Morocco.

The regulations in force until that date have been replaced by the provisions of a vizierial decree of 1952 originally applicable in the French Zone of Morocco under protectorate. The decree stipulates that the establishment or operation of a private broadcasting station may only be carried out under licence obtainable from the P.T.T. Stations at present operating in Tangier are Radio-Tangier, Radio-Africa Maghreb and the Voice of America. Negotiations are at present in progress to determine the status of the latter.

As from 1st January 1958, licences for radio and television sets and private broadcasting stations are payable to the Government of Morocco.

(*Le Monde*, 1.1.58)

## NETHERLANDS

**Amendments to V.A.R.A. Statutes.** — The V.A.R.A., or *Vereniging van Arbeiders Radio-Amateurs*, has recently changed its name to *Omroepvereniging V.A.R.A.* This broadcasting society was originally founded as a society of radio amateurs and the name had persisted although for some time members had no longer been radio amateurs. In adopting its new name, the society decided to keep the designation V.A.R.A., which has by now acquired a certain meaning.

A further amendment figuring in the recently modified statutes concerns the composition of the Board. This is to be augmented by the addition of two members, to be nominated by a cultural foundation, the *Wiarda Beckman Stichting*. Other members will continue to be appointed by the Council of the society.

<sup>1</sup> See *E.B.U. Bulletin* No. 41, page 28.



## NORWAY

**Agreement between Norsk Rikskringkasting and Telecommunication Administration.** — The Norwegian Broadcasting Act provides that the technical operations of broadcasting shall come under the P.T.T. and programme-technical operations be carried out by Norsk Rikskringkasting's own technical department. The relation between the two services was established by an agreement of November 1949. In view of the impending introduction of regular television transmissions in Norway<sup>1</sup>, the Telecommunication Administration and Norsk Rikskringkasting entered into a new agreement on 25th January 1958 concerning the technical side of television operations. It became effective on 1st February 1958.

The agreement runs as follows :

§ 1. *The studio and technical control service*, covering the following range of functions :

- (a) planning, building and technical installation of studio plant, purchase of technical equipment for studio and outside broadcasts, including mobile radio links for transmission of the programme from the location where the outside broadcast originates to the nearest studio or control point in the permanent network,
- (b) operation of studio plant, technical equipment and equipment for outside broadcasts as mentioned under (a) above, including technical service in connection with outside broadcasts, recording and all activities in studios and studio control rooms,

falls within the competence of Norsk Rikskringkasting.

§ 2. Work connected with the construction of *the programme distribution network*, comprising :

- (a) technical equipment necessary for programme distribution from the studios to the transmitters,
- (b) permanent cables from a provisional studio or from the location of an outside broadcast to the permanent studio centre or to the nearest terminal station in the distribution network,

falls within the competence of the Telecommunication Administration and shall be carried out according to plans drawn up jointly by the Telecommunication Administration and Norsk Rikskringkasting.

The selection and purchase of more essential equipment is decided in consultation with Norsk Rikskringkasting.

A plan for a permanent radio link distribution system for television, or possibly for television and sound broadcasting combined, shall be worked out by a team consisting of four persons, two from the Telecommunication Administration and two from Norsk Rikskringkasting. The head of technical television operations of Norsk Rikskringkasting shall be the head of the team. It is understood that the team may if necessary call on other technical experts as assistant consultants. The team shall have no power to make decisions, but shall through the administrations concerned submit its deliberations and proposals to the Telecommunication Administration and the Board of Norsk Rikskringkasting. The teamwork is to be considered as part of the respective members' official duty and implies no extra remuneration.

<sup>1</sup> See *E.B.U. Bulletin* No. 43, pages 352-4, and No. 44, page 496.

The operation of the distribution network—including attendance and maintenance—will be the object of a later agreement between the Telecommunication Administration and Norsk Rikskringkasting.

§ 3. *Transmission activities*, including the planning, purchasing, installation and operation of the television transmitters, shall be directed by the Telecommunication Administration. Before deciding matters of great importance—such as purchase of transmitters and sites—the Telecommunication Administration shall submit them to Norsk Rikskringkasting.

§ 4. By laying down directives, by planning and constructing the distribution network and the transmitters, Norsk Rikskringkasting and the Telecommunication Administration shall co-operate very closely with each other as well as with other institutions in order to achieve the best possible solution of the tasks connected with television.

**Television Appointments.** — The Board of Governors of Norsk Rikskringkasting, meeting on 29th and 30th November 1957, made its first appointments in view of the forthcoming establishment of a regular television service. Mr. Otto Nes, who was previously assistant producer in the Radio Theatre, has been appointed television programme editor. The chief technical engineers will be Mr. Torbjörn Navelsaker and Mr. Kjell Lövaas, the former an expert on V.H.F. broadcasting and the latter adviser to Norsk Rikskringkasting on television matters and director of the test transmissions carried out during the last three years. Five television technicians were also appointed at this meeting.

**Scandinavian Relay of Norwegian Cathedral Service.** — Last October, a service was broadcast from the cathedral of Trondheim and relayed over the Danish, Swedish and Finnish networks. The service itself was given in Norwegian only, but the announcements were made in both Norwegian and Swedish. Listener response to the broadcast was extremely encouraging and plans are being made to repeat the experiment next May with a radio service from the cathedral of Visby in Sweden. Danish and Finnish services will follow in the autumn of 1958 and the spring of 1959 respectively.

Informative programmes will be arranged in connection with these services, dealing with the life of the church in each of the countries in turn. The services themselves are to be preceded by an introduction which will help listeners to understand better the form, content and background of the broadcast.

## SWEDEN

**Swedish by Radio.** — An announcement was made in January by Stockholm's International Service to the effect that *Swedish by Radio* language lessons were to begin in the course of the month in the English services, and that booklets containing the text of the lessons would be sent free of charge to interested listeners.

## SPAIN

**Reorganisation of the Department of Broadcasting and Television.** — We are publishing below a translated extract from the *Boletín Oficial del Estado*, No. 285, of 13th November 1957, containing the text of the Decree of the Ministry of Information and Travel of 3rd October 1957, to make provision for the working of the Spanish Broadcasting Authority (*Administración Radiodifusora Española, ARE.*)

At the present time the plans for the reorganisation of the Department of Broadcasting and Television are in an advanced stage of preparation. The complexity of this reorganisation necessitates a mature examination of all its needs and problems, which will be solved methodically and systematically under a comprehensive plan which will cover not only the organisation of the Department of Broadcasting and Television itself but also that of its various divisions.

However, it is considered necessary and urgent to make provision for the administrative and financial working of the Spanish Broadcasting Authority (ARE) set up by Organic Decree of 15th February 1952, Section 18, pending its organisation as part of the general plan of the projected reorganisation mentioned above which, in accordance with section 13 (7) of the consolidated text of the State Administration (Legal Status) Act of 26th July 1957, will be submitted to the Office of the Prime Minister, which has the task of proposing, studying and preparing such measures as may be taken concerning the organisational structure of the public service.

When the Spanish Broadcasting Authority was established the example of other countries in incorporating the national broadcasting and television services in an independent agency was followed, in order to give them that efficiency, flexibility and speed which, without prejudice to strict control, is necessitated by the demands of its various operational, technical and financial functions.

Lastly it should be pointed out that the provisions of this Decree do not imply any alteration in the actual legal status of, or the law governing, the transmitters of the Falange (F.E.T. de las J.O.N.S.), the local stations whose programmes were let out to programme contractors, and the low-power transmitters of a local nature.

Accordingly, on the recommendation of the Minister of Information and Travel, and after deliberation in the Council of Ministers, *it is hereby decreed:*

**Article 1.** The Spanish Broadcasting Authority (ARE), set up by Decree of 15th February 1952 and provided for in the biennial budgets for the years 1954/1955 and 1956/1957 shall conform strictly in its development and operations to the provisions governing the working of the autonomous agencies of the State.

**Article 2.** The Spanish Broadcasting Authority shall remain under the authority of the Department of Broadcasting and Television, and in its capacity as an autonomous agency shall enjoy full corporate status, and administrative and financial autonomy.

**Article 3.** The Spanish Broadcasting Authority shall have the following functions :

(a) the operation, upkeep and maintenance of the national stations owned by the State which are entrusted to it by Ministerial Order, or those which the Spanish Broadcasting Authority plans and installs on its own behalf, with the authorisation of the Ministry of Information and Travel.

- (b) the exclusive broadcasting of bulletins of home and foreign news, programmes intended for abroad and foreign broadcasts relayed in Spain.
- (c) the exclusive broadcasting of television programmes and the technical development of the Spanish television service.
- (d) the direct management of radio and television advertising over the State transmitters operated directly by the latter, and those authorised by the Ministry, or the contracting-out of such advertising.
- (e) the pursuit of such other activities connected with broadcasting or television as may be considered needful or desirable for the accomplishment of the purposes mentioned above.
- (f) the new installations of the national sound and visual broadcasting network may be financed in accordance with the provisions of the Act of 25th September 1941, if the Ministry of Information and Travel deems it to be necessary at the time for the better establishment of the service, after complying with the statutory formalities.

**Article 4.** Pursuant to section 9 of the Act of 22nd December 1955 specific regulations may be issued by the Treasury and the Ministry of Information and Travel to ensure the financial effectiveness of the provisions of this Decree, and when approval has been given in the prescribed manner to the budget of the Spanish Broadcasting Authority (ARE) the appropriations contained in the current national budget for the services for which that Authority is responsible shall be made available to it automatically and in full, at such intervals and in such amounts as the Treasury may lay down.

In addition to the budgetary appropriations and any other additions to the capital of the Spanish Broadcasting Authority, the latter shall have the use of the funds mentioned in section 18 of the Decree of 15th February 1952 and the first amendment thereto, and of the proceeds accruing from broadcast advertising, the advertising tax and from any other source which may be allotted to it on account of the service it performs, together with such other revenue as may hereafter be assigned to it.

**Article 5.** . . . . .

**Article 6.** The Ministry of Information and Travel shall issue such regulations and additional rules as may be necessary for the interpretation, administration and enforcement of this Decree.

**Transitional Provision.** For the time being, pending the adoption of the Constitution and Rules of the Spanish Broadcasting Authority (ARE), the latter shall be attached to the Department of Broadcasting and Television and shall be governed by that Department, observing the rules laid down in the Act of 13th March 1943 as regards its budget, which shall be submitted to the Treasury.

**Revenue from Radio and Television Advertising.** — A Decree issued by the Ministry of Finance containing regulations concerning the State's share in revenue from advertising matter broadcast by sound radio and television has been set out in an article in *Solidaridad Nacional* of 14th January 1958, as follows.

From now on all broadcasting stations, whether public or private, will be required to pay dues in respect of advertising matter carried by them, irrespective of the nature and type of the receipts therefrom and the reasons for the advertising.

In the case of simultaneous broadcasts over a programme network, each of the transmitting stations will be required to pay its respective share.



The Government's share will be assessed on the amount of gross revenue taken in by the broadcasting stations in respect of advertising. This figure will be determined from the charges to be paid by advertisers under contracts signed by them in accordance with scales of charges which will be laid down at the discretion of the Ministry of Information and Travel. These scales of charges will take into account not only the contents of the advertisements but also the time of day at which they are put on the air. For the purpose of these regulations advertising agencies, middlemen or intermediaries employed by the stations to bring in advertising assignments will not be recognised as advertisers.

The contracts drawn up in writing for broadcast advertising will not be held liable to any stamp duty or other taxes, unless the Ministry of Finance expressly decides otherwise.

Broadcasts of notices, activities or transmissions of an official character will not be deemed to constitute advertising.

The Government's share will be 20%, and the amount will be determined and will be demanded by periods coinciding with the calendar months of the year.

Administration of this levy will rest with the Ministry of Finance. However, subject to the audit of the Central Inspection Authority which is responsible for the direct and indirect taxation, interests, property, holdings, resources and dues constituting the assets of the State, the work of collecting this share of revenue will be carried out by the Ministry of Information and Travel on behalf of the Ministry of Finance so long as the latter does not consider it expedient to concern itself directly with the enforcement of this right.

At least 36 hours in advance the station directors will forward in triplicate to the Provincial Information and Travel Offices, or to the Co-ordinating Centre in the case of stations located in the Province of Madrid, a daily schedule of the advertisements to be broadcast, containing the following information: scheduled time, advertiser, text or subject dealt with, number of words, applicable tariff or rebate, and advertising charge.

Any infringement of the rules governing this levy committed without fraudulent intent will be deemed to be a misdemeanour and will be punishable by a fine of between 25 and 500 pesetas, unless a more severe penalty is applicable.

## SWITZERLAND

**Resignation of President of the S.S.R. and New Appointment.** — Mr. Fritz Rothen, doctor of law and formerly director of the wireless telegraphy company Radio-Suisse S.A., resigned on reaching the age limit at the end of December 1957 from the post of President of the Société Suisse de Radiodiffusion which he had occupied for many years. Mr. Rothen was well versed in all the many aspects of broadcasting. His successor, appointed by the Federal Council, is Mr. Willy Spühler, who has been in charge of the Department of Health and Public Economy in Zurich for the last 15 years. After holding a seat on the National Council (Lower House) since 1938, Mr. Spühler was appointed to the Council of States (Upper House) in 1955. He was a member of the Central Committee of the S.S.R.

**25th General Assembly and 1958 Budget of the S.S.R.** — The Société Suisse de Radiodiffusion held its General Assembly on 11th January in Berne. As indicated above, the occasion was marked by the resignation of the President and the appointment of his successor.

In his speech to the Assembly, the new President emphasised the need for better coordination and the elaboration at the national level of a general plan for broadcasting. Financial considerations make this essential as an increase in the licence fee is unthinkable.

The question of television, which was the main item on the agenda, was dealt with in detail by the Director-General, Mr. Marcel Bezençon. The speaker traced developments since the rejection by the electorate on 3rd March 1957 of the constitutional clause on sound and television broadcasting<sup>1</sup>. It was a triumph for those who for the time being disapproved of the idea of television in Switzerland. At first sight, it seemed that advertising held the only possible solution to the problem of the future of Swiss television. On 24th and 25th May last, however, the General Assembly of the S.S.R. met in Geneva and rejected the proposal for advertising on television, by a heavy majority. At the same time, it had become apparent in the course of the negotiations that the number of licence holders was not large enough at that time to warrant financing the service in this way. In the end, the Federal Council, as the concessionary authority, approved the offer from the Swiss Association of Newspaper Publishers, with the consent of Parliament. The publishers undertook to pay the sum of 2 million francs a year for the needs of the programme service, through the intermediary of a society for the development of television, founded on 16th December 1957, on condition that Swiss television would agree not to introduce paid advertising for the ten years during which the contract was in force. This does not, however, preclude public relations broadcasts or quiz games and competitions for which prizes in kind may be awarded and the name of the maker mentioned during the programme.

In December last, Parliament further voted a loan of 8.4 million francs to be paid back in 10 years at 3% interest. This loan is intended to cover the deficit of the television programme service in the initial stages<sup>2</sup>. It was decided at the same time to fix the S.S.R.'s share of the yield from licence fees at 70% and allocate the remaining 30% to the P.T.T. In a letter appended to the agreement with the publishers an indication was given of the number of licences needed before Swiss television could be expected to operate on its own resources. This was fixed at 180,000, a figure which corresponds to the S.S.R.'s budget plans. The General Assembly ratified the proposals for financing the television service without opposition. Some minor details remain to be settled in agreement with the publishers.

The Administrative Director, Mr. Georges Conus, submitted the S.S.R. budget for 1958, which for the first time in its history exceeded the sum of 30 million francs. The television service is to derive its income for the current year from three different sources: 2½ million francs representing the S.S.R.'s share of the licence fee

<sup>1</sup> See *E.B.U. Bulletin* No. 42, page 251.

<sup>2</sup> See *E.B.U. Bulletin* No. 46, page 740.

of 84 francs per set, 2 million francs to be paid by the newspaper publishers, and the remaining 2½ million to be drawn from the State loan.

Sound broadcasting is to have an income of 23 million francs, calculated on the basis of an estimated increase of approximately 25,000 in the number of licence holders. In accordance with the recent decision of the Central Committee, disposable funds will be shared among the three national transmitters as follows: 45½% to Beromünster (with studios in Basle, Berne and Zurich), 33% to Sottens (with studios in Geneva and Lausanne) and 21½% to Monte Ceneri (with its studio in Lugano). The budget was approved unanimously with the abstention of the delegates of the Radio Svizzera Italiana whose company (C.O.R.S.I.) had appealed to the Department of Posts and Railways against this division.

**New Appointments in Television Service.** — The S.S.R. announced recently the appointment of Mr. Guido Frei, doctor of philosophy, to the post of head of television programmes for German-speaking Switzerland. Mr. Frei was departmental head at Radio-Zurich for many years. He has also directed the University of Zurich drama group.

The Central Committee of the S.S.R. has further approved the promotion of Mr. Frank Tappolet from head of the French-language television programme service to the post of head of coordination of the television services of French-, German-, and later Italian-speaking Switzerland. By virtue of his new appointment, Mr. Tappolet, who distinguished himself by organising joint programmes on television and combined programmes for radio and television, will be attached to the programme service of the *Direction Générale*.

A third appointment is that of Mr. René Schenker, formerly assistant director of Radio-Genève, to the post of head of the French-language television service and assistant director of Swiss television. Mr. Schenker is both an administrator and a talented musician who was at one time a prize-winner at the *Concours d'Exécution Musicale* in Geneva. He rapidly became a television enthusiast and a number of journeys to other countries has enabled him to gauge its possibilities to the full.

Thus the director of the Swiss television service, Mr. Edouard Haas, has now a complete team with which to tackle the regular television service.

## SWITZERLAND — CANADA

**Canada Broadcasts Enquiry into Teaching in Switzerland.** — Approached by the S.S.R., which had been asked by the International Service of the Canadian Broadcasting Corporation for an investigation into the teaching situation in Switzerland for its French network, the Geneva studio produced six half-hour programmes which the C.B.C. started to broadcast on 29th December last. These broadcasts include reportages, interviews

and on-the-spot recordings made in each of the three linguistic areas of Switzerland. They endeavour to give a picture of the problems of teaching in Switzerland which are particularly complex in this, as in other fields, in view of the large measure of independence enjoyed by each canton in the Confederation.

## UNITED KINGDOM

### The B.B.C.'s Activities during the Year 1956-57.

— A very comprehensive picture of the organisation and output of the B.B.C. can be obtained from the *Annual Report and Accounts 1956-57* and the *B.B.C. Handbook 1958*<sup>1</sup>. All the major developments during the year have been fully reported in the *E.B.U. Bulletin* but certain statistics are given here as an indication of the year's activities as a whole.

During the year ended 31st March 1957 the combined output of all the B.B.C.'s *domestic sound radio and television services* amounted to very nearly 23,000 programme hours. Of this total the main sound services contributed some 13,800 hours and the television service some 2700, the remainder being broadcast by the regions for their own local audiences. Over a third of the combined output of the sound services was music, and, for example, nearly 200 first performances were broadcast in the year. Programmes in the broad category of talks occupied a total of almost 1500 hours. Audiences numbering several millions continued for many long-established sound programmes which have practically acquired the status of national institutions. There was an extension in the time given to broadcasts of instruction in foreign languages, and these were supplemented by leaflets which sold up to 36,000 copies. In the school broadcasting field, the number of listening schools rose from 27,918 in 1955 to 29,007 by July 1956, and a record number of 6,682,277 copies of pupils' pamphlets were sold. A total of 362,713 copies of the termly teachers' leaflets was distributed.

Nearly half of the television programmes during the year under review consisted of "real life" items—news, current affairs, topical interviews, sport, adventure and exploration, informed discussion, documentaries, etc. About a third of the output was provided by outside broadcasting resources. A total of 211 plays was produced, 123 of which were specially written for television.

The *External Services* (European and Overseas) broadcast over 80 hours of programmes every day throughout the year, in more than 40 different languages. At the end of the period under review an African vernacular language was for the first time included in the B.B.C.'s external broadcasts when regular twice-weekly transmissions began in Hausa for West Africa.

B.B.C. programmes continued to be rebroadcast in numerous countries in Europe and overseas. For in-

<sup>1</sup> See also under *Book Reviews* at the end of this section.



stance, in 1956 the aggregate air-time devoted to the rebroadcasting of B.B.C. material, either directly or in the form of transcriptions, by the major U.S. networks was 20,200 hours (exclusive of rebroadcasts by independent stations). The sound transcription service supplied over 700 different programmes to broadcasting organisations in all parts of the world during the year; the number of records distributed rose from 39,000 in 1955 to 50,000 in 1956. The television transcription service supplied more than 350 films and over 200 telerecordings during the year, and a further 80 films were sent out for non-theatrical showing overseas.

*English by Radio* saw a further year of expansion and at the end of the period under review was distributing English lessons with explanations in 40 languages. A world audience numbering several millions was reached by direct broadcasts from London and by recorded broadcasts from local stations. In addition to the bilingual series for beginners, advanced lessons entirely in English were broadcast from London to Europe and the nearer countries of Africa and Asia eleven times a day. The lessons specially written for Chinese listeners, broadcast in Kuoyü and Cantonese by several Far Eastern stations, were supported by a textbook written in English and Chinese which brought the number of English by Radio publications to over 140 and sold 10,000 copies within a few days of coming out. The annual English by Radio summer school had an attendance of nearly 60 from overseas.

The average weekly net sales of the *Radio Times* for 1956 were 8,591,378 copies; sales of the Christmas 1956 number were 9,124,531 copies. *The Listener* sold an average of 122,751 copies per week.

The number of B.B.C. staff increased to 15,242 (including 769 part-time) as compared with 14,519 at the end of the previous year.

The total of licences in force at 31st March 1957 was 14,525,099, an increase of 263,548 on the previous year. Of this total 7,558,843 were sound radio licences only, and 6,966,256 were licences for sound and television combined. Sound-only licences decreased by 963,115 as compared with the previous year, while combined licences rose by 1,226,663; thus the rate of increase of over a million combined licences annually since 1953-54 was maintained.

The *Home services* accounts for the year ended 31st March 1957 show that gross revenue from broadcast receiving licences amounted to £28,454,492, from which the Post Office deducted £1,914,284 for collection expenses; interference investigation, etc. The net licence revenue was therefore £26,540,208; the Treasury retained £2,750,000 of this sum leaving £23,790,208 as the net amount payable to the B.B.C. Net revenue from publications was £1,099,000, and other income (interest on and sale of investments, Government contribution towards capital expenditure on civil defence) brought the B.B.C.'s total income for the year to £25,075,896 as compared with £22,509,336 for the preceding year.

Revenue expenditure on sound services was £11,570,053 and on the television service £9,095,889, a total of £20,665,942. Depreciation (£914,587) and income tax (£921,482) brought the total revenue expenditure to £22,502,011, leaving an excess of income over expenditure of £2,573,885. The balance sheet at 31st March 1957 shows revenue carried forward of £1,613,228.

The financial position of the *External Services* is summarised as follows:

Total income (including grant-in-aid of £5,767,000) . . . . .	£5,781,582
Revenue expenditure . . . . .	£5,441,933
Capital expenditure . . . . .	£ 324,287
Total expenditure . . . . .	£5,766,220

leaving an excess of income over expenditure amounting to £15,362.

It is interesting to note that the cost of sound broadcasting output rose by 6½% to £575 per hour. Television broadcasts increased by 165 hours or just over 6% and the cost per hour rose by £581 from £2,675 to £3,256 per hour, an increase of 21.7%. The cost per hour of television output which was five times that of sound in the previous year was over five and a half times as much in the year ended 31st March 1957.

#### 400th Edition of B.B.C. Science Programme. —

The 400th programme of the radio series *Science Survey* was broadcast on 10th January this year. Except for summer breaks, the series has run almost continuously for the past ten years. Many of the world's leading figures in the field of science have spoken in *Science Survey*. On one occasion, no fewer than nine British Nobel Prize Winners broadcast in it in succession. Contributors have not been confined to the British Isles: they have also come from the Mt. Palomar Observatory in California, the Hylean Amazon, the Scandinavian countries and the Radcliffe Observatory in Pretoria, to mention a few.

**B.B.C. Television World Theatre.** — The B.B.C.'s most ambitious drama season on television started on 29th December 1957 and is continuing for the first 14 Sunday nights of the year. Viewers are seeing some of the world's greatest plays, ranging in time from ancient Greece to modern America, and from mediaeval China to contemporary Denmark.

The series began with Shakespeare's *Henry V* and subsequent plays come from Russia, Norway, Germany and France. An illustrated brochure has been published by the B.B.C., describing each of the plays in turn.

**B.B.C. Television Film Deal.** — The B.B.C. has acquired the television rights of a hundred of the best films in the R.K.O. film library, ranging from pre-war productions to films made as recently as 1954 and 1955. They were all selected individually by the B.B.C. and have been acquired for the sum of £215,000. The showing of the films will be spread over seven years, which is the period for which the B.B.C. has secured the rights.

**The I.T.A. Annual Report for 1956-57.** — The third annual report of the Independent Television Authority describes the year ended 31st March 1957 as being in the main "one of steady progress along a course which had already been set by previous decisions".

The year began in an atmosphere of doubt about the financial position of the programme companies and their ability to provide a properly balanced programme service, which led the Authority to seek a grant from the Government (see *E.B.U. Bulletin* No. 39, page 737, and No. 41, page 89). As the year drew to an end, however, the increased volume of advertising business "together with some promising trends in the programmes themselves" led the Authority to withhold any immediate proposals for drawing on the grant at the outset of the new financial year.

Progress was made with arrangements to ensure that a proper proportion of the material used in programmes was of British origin and performance. The proportion of foreign film material in the programmes as a whole never rose above 14% in each quarterly period.

During the year, the staff of the Authority increased from 89 to 136, of whom 39 were employed at new transmitting stations.

The accounts for the year, published with the report, show that the balance on the revenue account to be carried forward stood at £9008, after the necessary appropriations to reserves. Operating income was £1,702,152. Total revenue expenditure amounted to £1,012,627, including £285,825 for engineering, £34,530 for premises and £71,116 for management and central services. In addition to the capital expenditure shown in the Balance Sheet (£580,000) the Authority had outstanding capital commitments for some £390,000 at 31st March 1957. It is estimated that completion of the programme of station construction will entail further expenditure of approximately £900,000. In view of this programme, the Authority decided to transfer almost the entire balance on Reserve Account to Capital Expenditure Reserve.

**Independent Television Statistics for Second Year of Operations.** — The report on *The First Two Years of I.T.V.* issued by Television Audience Measurement (T.A.M.) shows how audiences grew in independent television's second year of operations (September 1956-September 1957). By the end of this period, the number of homes with television sets capable of receiving independent television programmes had risen to 4,225,000 -1,605,000 in the London area, 880,000 in the Midlands, 1,530,000 in the North, and 210,000 in Scotland.

The report also states that of 30 brands of goods which started television advertising during a given 12-month period no fewer than 28 showed increased consumer purchases in I.T.V. homes compared with B.B.C.-only and non-television homes. Conversely, for 10 out of 12 brands for which advertising ceased or was greatly reduced, there was a drop in purchases by I.T.V. homes

compared with others. During the second year of independent television the number of advertising spots screened in the three established areas each week averaged 1900.

Another firm, Media Records Ltd., reported in the *Statistical Review of Independent Television* that the total estimated expenditure on time on independent television for the 12 months ended 30th September 1957 amounted to £25,615,778. As the Media Records figure for the first 12 months was £9,395,982, the increase in the second year over the first was in the region of 173%. The actual capacity in any one area in the course of a month, states the *Review*, seems to approach saturation point at about 4500 spots.

(*Commercial Television News*)

### Independent Television's Spring Term for Schools.

— Associated-Rediffusion has now completed two terms of school television<sup>1</sup> and on 20th January its third term began with programmes on the farming year, atomic power, Shakespeare's *Macbeth*, and the world of books. As before, there will be a programme every weekday, and there are to be four different series, each consisting of nine programmes in all. For the convenience of schools, every programme is transmitted twice.

Associated-Rediffusion report that one important lesson emerging from the work of the last two terms is that programmes must not only be educationally sound: they must also be good television. Children do not like programmes in which the main emphasis is on someone talking; they like to see things happening. The search for ways of bringing educational material to life and making lessons a vivid experience for the children has been a stimulus to script writers, directors and education officers, who work together as a team on the preparation of the programmes. One unexpected result has been the development of a sizeable "eavesdrop audience" among members of the public who have the opportunity to view in the afternoon. Last term at least 150,000 people outside schools watched each single transmission of schools programmes.

**British and Russians Film Each Other.** — A 60-minute film entitled *U.S.S.R. Now* was transmitted by Associated-Rediffusion in January and taken by all the other independent television networks. On the same day, Russia showed the film on Moscow television and in the cinemas.

This feature on Russian life was filmed by a director-interviewer with Associated-Rediffusion and the company's Head of Features during a 17 weeks' stay in Russia in the course of which they travelled some 10,000 miles. The film is completely non-political and was made with the help of a Russian crew and interpreters. It is claimed that no censorship was imposed on where they should go

<sup>1</sup> See *E.B.U. Bulletin* No. 44, page 503, and No. 43, page 357.



or on the shooting and commentary. They were given every possible facility and help and allowed into universities, factories, homes and slums. In Kharkov part of a Russian Orthodox Church service was filmed. There are sequences of life on a collective farm, scenes of rapid expansion with factories being erected by teenage girls and manual work being done by women. The film ends with a visit to Siberia and some shots of life and work in that remote area.

Associated-Rediffusion also screened in January a Russian-made film of Britain. This was a 60-minute production entitled *Meetings in Britain*, filmed in this country last year by the Head of Moscow State Television and a Russian documentary film director.

#### UNITED KINGDOM — FRANCE

**N.A.T.O. Conference Television Newscasts.** — During the N.A.T.O. Conference in Paris last December, Independent Television News Limited, the Company jointly owned by the Programme Contractors to provide the news service in Independent Television, transmitted live television newscasts from the Conference with the assistance of the R.T.F.<sup>1</sup>. The broadcast was noteworthy in that it was the first time on which the Independent Television services of the United Kingdom arranged a live unilateral broadcast with a member organisation of the E.B.U.

Independent Television News has asked us to publish in the *Review* their thanks to the R.T.F. for the generous assistance given in making facilities available; in particular, Mr. Geoffrey Cox, Editor of I.T.N., wishes to thank Mr. Georges Crozes of the R.T.F. and his staff.

#### UNITED STATES

**N.A.R.T.B. Reverts to Former Name.** — The National Association of Radio and Television Broadcasters (N.A.R.T.B.) has reverted to its former name, the National Association of Broadcasters (N.A.B.).

This business association of the American broadcasting industry was organised in 1922 as the National Association of Broadcasters. The name remained until 1951 when it was changed to National Association of Radio and Television Broadcasters following a merger with the Television Broadcasters Association. The membership now counts 1727 radio stations, 319 television stations, the four national radio networks and the three national television networks. In addition there are 117 associate members from fields allied to the broadcasting industry. (A fuller history of the N.A.R.T.B. was given in *E.B.U. Bulletin* No. 29, page 30.)

(*N.A.E.B. Newsletter*)

**Television Households.** — The Advertising Research Foundation (A.R.F.) and the U.S. Bureau of the Census have released data which show how television sets were distributed throughout the United States as at April 1957. Some of the A.R.F.'s estimates, based on the census material, are shown below.

	Number (000)	Percentage
<i>Television Status of Households</i>		
Total households . . . . .	49,606	100.0
Television households . . . .	39,800	80.2
Non-television households . .	9,806	19.8
<i>Television Households by Number of Sets</i>		
Total television households .	39,800	100.0
One-set television households	37,276	93.7
Multiple-set television households . . . . .	2,524	6.3
<i>Television Sets in Households</i>		
Total sets in households . . .	42,520	100.0
In one-set households . . . .	37,276	87.7
In multiple-set households . .	5,244	12.3
<i>Average Number of Television Sets per Television Household . . . . .</i>		
		1.07

(Similar A.R.F. statistics for August 1956 were given in *E.B.U. Bulletin* No. 42, page 226.)

(*Broadcasting*)

**Supervision by Parents of the Television Viewing Activities of Young Children.** — A study was undertaken by a graduate student of Ohio State University during March 1957 which provides at least a partial answer to the question: to what extent do parents supervise the television viewing habits of young children? The investigation was made possible by a grant from the National Association of Educational Broadcasters and was carried out with the cooperation of the office of the Superintendent of Schools of Columbus, Ohio.

Questionnaires were distributed among parents of children from 5 to 13 years of age registered in each of four elementary schools in Columbus, representative of the different social groups. A total of 1452 usable questionnaires was returned.

Parents were asked to indicate the approximate amount of time devoted by the child to watching television programmes and to playing out of doors on the day prior to the one on which the questionnaire was completed. The questionnaires were distributed so that this information was provided for a four-day period in which each day was a school day. On three of the days the weather was good and on one day it was stormy. Children of the 5-7 age group spent an average of 1.89 hours watching television on each of the days selected and 1.80 hours playing out of doors; children in the 8-10 group spent

<sup>1</sup> Cf. item in Part A (January) of the *E.B.U. Review*.

1.94 h. watching television and 1.59 h. playing out of doors; and children from 11-13 spent 2.05 h. on television and 1.61 h. on playing. Only about 5% of the children failed to spend some time watching television programmes and practically no differences were found in the behaviour of children in different social groups.

From the information provided by parents on the subject of "home duties" it was shown that there is some tendency to neglect these in order to watch television. However, only 11.3% of the children were reported as neglecting these duties "very often"; an additional 53.8% were reported as neglecting them "once in a while", and the remainder "hardly ever".

When consulted about rules governing viewing, 52.8% of all the families reported having one or more rules. Parents of roughly 55% of the children from 5 to 10 years of age have definite rules, but only 47.5% of children from 11 to 14 are subjected to similar regulations. These rules are imposed more frequently among families from the higher income group than either the middle or lower groups. As a rule, parents seem much more interested in the physical side of viewing and in preventing it from interfering with the normal routine of living than in determining which programmes are to be watched.

One rule applied by approximately 10% of the parents providing information was that television viewing must not interfere with the eating of regular meals. A considerably greater proportion of parents, however, definitely permit their children to watch television programmes while eating regular meals. Children in each age group are given practically equal privileges in this matter. In approximately 15% of all homes, the television set is so located that it can be seen by children sitting at the dining-room table.

Only about 3% of all the parents have any fixed rule that prevents a child from "staying up" after his ordinary bedtime hour to watch a particular programme. From the figures obtained with regard to the ordinary bedtime hours of children of different ages it was shown that there are really no hours during which "adult" programmes can be shown without the probability that a larger or smaller number of young children will be included in the audience. The practice of allowing children to stay up late is more common in families from the higher income group than in those of lower economic standards.

Replies indicated that in most cases parents attempt to exert some influence over the television programmes their children watch. Only 25.7% made no attempt to influence the selection of programmes by their children. Among parents of high socio-economic status, 72.9% encouraged the viewing of specific programmes; among those in the middle socio-economic group, 69.2% encouraged the child to view particular programmes; but among those in the lower income bracket, only 56.8% encouraged viewing of definite programmes.

It is interesting to note the types of programmes which these parents reported they encouraged their children to watch. With the exception of *Disneyland*, which topped the list of programmes specially favoured by parents, those listed as having definite educational value were recommended by only 8% of the parents. It is somewhat astonishing to find that children's "thriller" dramas are recommended more frequently by parents than programmes of any other type—particularly in view of the wide-spread criticism of programmes of this kind by many parents. For the most part parents were more inclined to encourage children to watch certain programmes than to attempt to discourage the viewing of others. Of the 69 programmes listed, only 19 were reported as "prohibited" or "discouraged" by 2% of the parents replying. Parental opposition reflects two attitudes in general: a discouraging of the viewing of programmes for very young children when the child in the household has passed from the "very young" category, and objection to viewing by children of certain types of "crime" programmes or programmes with an excess of violence. In this latter respect, however, parents are far from consistent, as some of the programmes they opposed have no more violence in them than many of the children's adventure programmes which ranked high on their list of preferences. It was evident, however, that parents in Columbus do take an interest in the kinds of programmes watched by their children on television and do make some attempt to guide the child in his selection.

## CONGRATULATIONS

We have pleasure in congratulating

Mr. Gabriel DELAUNAY, Director General of the R.T.F., who was appointed an officer of the *Ordre des Arts et des Lettres* on 24th September last.

Mr. Paul GILSON, Director of Artistic Services at the R.T.F., who received a similar distinction on the same date.

Mr. Léon CONTURIE, chief telecommunications engineer at the R.T.F., and

Mr. Jean TEITGEN, editor-in-chief of the *R.T.F. Journal Parlé*,

who were appointed Chevalier of the Legion of Honour.

Mr. M. J. L. PULLING, Controller, Television Service Engineering, B.B.C., who was appointed C.B.E. in the New Year Honours List, and

Mrs. G. M. WYNNDHAM GOLDIE, Assistant Head of Talks, Television, B.B.C., and

Mr. D. E. MORRIS, Head of Midland Regional Programmes, B.B.C., who were awarded the O.B.E. on the same occasion.



## BOOK REVIEWS

**Television's Impact on American Culture**, by William Y. Elliott. Published by Michigan State University Press. (One large bound volume of 382 pages, price \$4.95.)

This exhaustive study of the educational impact of television in America is edited and introduced by Professor W. Y. Elliott of Harvard University and groups contributions from a number of distinguished collaborators specifically concerned with education and having a wide experience of the part it plays in television in the United States and its influence on American culture as a whole.

Professor Elliott feels the need for a public policy and a national programme service. As he sees it, television (in the United States) is not regarded as an essential communication but as an entertainment medium or air advertising service. Viewers are offered free entertainment as a matter of advertising value or they are given free education, depending upon whether the objective of the station is commercial profit or publicly subsidised education through non-commercial stations which may use grants from private foundations or other sources of funds. There is no suggestion however for the widespread use of public funds to assist in this subsidy of educational television. The economics of the industry means that it is dependent on advertising for its revenue. Any adequate remedy, writes the author, requires clearer legislative standards for determining the content of the "public service" features required of broadcasting stations as well as more definite injunctions to reserve a certain minimum of evening listening time for educational programmes. It is suggested that a really competitive national production and programming service should be set up, which would be available to all stations but especially to educational television stations.

Public policy in relation to the whole public control of television in the United States is surveyed by Mr. Robert Glynn. Working his way through "the labyrinth of statutes" he traces the origin and growth of commercial broadcasting and the attempts to control it. This study of public regulations is related to the central theme by an examination of the way in which the Federal Communications Commission can raise the general level of commercial television programmes in the present framework of American broadcasting and the need for more positive measures in this particular field. The difficulties experienced by educators in obtaining licences and their ultimate success are described. The acute financial problems of the educational stations are stressed and remedies suggested. Comparable problems in Canada are also discussed by Mr. Glynn in his second contribution.

The whole question of commercial television, how it works and what its educational possibilities and limita-

tions are, forms the subject of Mr. Lawrence Laurent's contribution. The reader is given an idea of advertising's impact on culture by means of a study of the strategy and tactics of the business. The television commercial itself, contends Mr. Laurent, is frequently a reflection of the values of the culture from which it springs, often mirroring the standards and aspirations of the society for which it is intended and sometimes creating new values or distorting old ones. The work done by the National Association of Radio and Television Broadcasters to police the content of television programmes is described but its real guarantee of good practice is questioned in the absence of effective sanctions. Mr. Laurent believes that in some ways commercial sponsorship is directly responsible for the kinds of programmes seen on television and that there is some truth in the assumption that the element of mediocrity so prevalent in these programmes owes its importance to the large percentage of "middle brow" viewers. He is convinced however that certain types of high quality programmes are only possible because of sponsorship, nor is there any doubt that advertising makes the national networks strong, self-supporting institutions. On the subject of educational and cultural programmes, the writer stresses the point that these are relegated to inferior time periods as they rarely attract big enough audiences to justify commercial sponsorship. A public enquiry to find out what audiences want from television might make large numbers of people think how they could make a positive contribution to the television of the future and thus lead to an improvement of programme structure.

Mr. Glynn's brother, a practising psychiatrist and physician, has contributed an interesting and provocative chapter on *Television and the American Character*. Dr. Glynn believes that the traits satisfied in adults by television or fostered in children are those of "passivity" and receptiveness; activity, self-reliance and aggression are notably absent (except where this is deliberately stimulated by the content of a particular programme). This accounts for its use in hospitals as an effective sedative, and the same lulling effect is seen in homes where television is used to keep children quiet. What seems in some ways a social activity in reality smothers contact and inhibits personal relationships<sup>1</sup>. While viewing the future with a fearful eye, Dr. Glynn freely admits the power of television to enrich experience and its ability to provide a wider knowledge of life and promote a keener interest in the world around us. Its great opportunity lies in its ability to encourage active audience participation and to devise programmes which will stimulate viewers to do things for themselves.

<sup>1</sup> See also the article *Television and Fundamental Education* by Dr. Cassirer under *Book Notices* in this number.

The educational television stations are described by Professor Leo A. Martin. This is a very full report in which the writer analyses difficulties and opportunities and ends with some practical suggestions for a central organisation which could provide valuable and much-needed assistance.

Dr. I. K. Tyler has undertaken a study of the available sources for central programming and production as they exist in the Educational Television and Radio Center at Ann Arbor, Michigan. The key role of the Center is to make possible the existence and preservation of educational stations. A description of its history, organisation and staff, its philosophy and its services forms the background to a study of the reactions of the affiliated stations it serves. Certain weaknesses are exposed which do not detract however from the impressive contributions the Center has made to national educational television.

Mr. Wittcoff, who is a director of the Educational Television and Radio Center at Ann Arbor, gives a penetrating analysis of the possibilities and problems of educational television. He reviews achievements in recent years and stresses the need for a strong national service while recognising the importance of local programming.

Mr. Herold C. Hunt, assisted by Mr. David Stewart, deals with the relation of educational television to formal education, sketching in the historical background, summarising the basic uses of educational television, evaluating its possibilities and its general effectiveness, and listing the problems that are vital to its future.

In addition to these contributions by individuals, the book contains in its appendices a number of articles appropriate to the theme, which have been taken from various publications. Television facilities of educational stations in the United States are also listed, and the text of the television code of the National Association of Radio and Television Broadcasters is printed in full.

As an assessment of what television is doing and may yet do to the life and culture of the American people, this authoritative work is outstanding.

**The Measurement of Meaning**, by Charles E. Osgood, George J. Suci and Percy H. Tannenbaum. Published by the University of Illinois Press, Urbana, Illinois. (One bound volume of some 340 pages, price \$7.50.)

The authors of this book are concerned with the problem of meaning in the strictly psychological sense and how it can be measured. They have devised a general technique of measurement and shown how this can be applied to a large variety of fields, including that of mass communications. The book is a progress report on their research and contains the results of some 50 or so studies. It is not a book for the general reader and demands some knowledge of psychological theory and terminology. Readers of this *Review* will be primarily interested in the chapter on *Semantic Measurement in Communications Research*, which reports on a number of applications of semantic measurement to human communications

problems. This describes, broadly speaking, the relations between messages and the characteristics of those who issue and interpret them. There are interesting studies here of the influence of colour on the meanings of advertised products and of a musical background on stage and television drama, of the effects of television coverage of a congressional hearing, changes of attitude resulting from a particular type of programme, the meanings of pictorial signs and symbols and the influence of verbal captions on the significance of pictures, the comparative effectiveness of different types of advertising appeals, and the effect of slogans on attitudes towards products.

**Regards Neufs sur la Télévision**, by Etienne Lalou. Editions du Seuil, *Peuple et Culture* collection, 1957. (Illustrated volume of some 190 pages.)

Mr. Lalou writes here in his straightforward—one might almost say familiar—style on a wide variety of aspects of television, inviting the reader to make an inventory of its achievements and its possibilities, examining the visual technique and what it has achieved in France and other countries with an impartial but insatiable eye. The whole book hinges on the symbolic image of a mirror, for Mr. Lalou regards television as a reflection of mankind and human activities. If, ideally, the author declares perhaps a little emphatically in his introduction, television is a striking proof of that thirst for transcendence which is the essence of our greatness, it is true that it stretches our field of vision to the limits of the universe. It gives each of us the chance to see anything or anybody.

The writer has much that is pertinent to say about the history of television, in the course of which he mentions the outstanding names associated with its discovery and development in the various countries. The technical aspects are also dealt with here, including questions connected with transmission and reception, VHF, telecinema and colour television. The development of television, both on the artistic and the commercial plane, is the subject of interesting descriptions under such headings as : projection systems, television and the war (stressing how the latter contributed to the development of television, particularly in the United States), the French and European networks, Eurovision.

The chapter *Reflets dans un Miroir* starts off by taking the young critic, Bernard Dort, to task for attempting to explode the “myth” of television. This serves as an introduction to a description of the achievements and possibilities of television in which the author presents some of the programmes and principal collaborators. Of the newsreel he writes : this is the backbone of television. And of documentary reportages : that they are one of television’s most successful achievements. On the subject of television films, the author can only advise the public to go to the cinema if they wish to see good films, and to look for other things in television rather than the retransmission of distorted cinematographic works. Commercial films were intended for the normal screen,



writes Mr. Lalou, and not for screens that are twenty to thirty times smaller, whose fidelity of reproduction is merely approximate and which systematically eat away the edges of the picture. On the subject of live transmissions, the writer comments: the superiority of the live transmission coupled with its many imperfections derives from its perfect coincidence with reality, and reality is not perfection, it simply is.

The other side of the mirror shows the various aspects of production and the facilities at its disposal: technical installations, studios, reporting vans, news services, etc. It deals essentially with the programmes of the R.T.F. and concludes with a report on the experience of the last few years. The author makes a plea for the unification of the activities of French television, which, he says, are too subservient to the varying interests of three different departments: the administrative services of radio, the technical services belonging to the P.T.T., and the artistic and journalistic services under the authority of the Ministry of Information. In this respect, the structural reforms under way at the R.T.F. give their own reply to certain of the author's criticisms (cf. *E.B.U. Bulletin* No. 46, pages 682-5).

Mr. Lalou's final section *Esquisse d'un nouveau miroir* addresses itself to the viewer, investigates his opinions, comments on the role of the critic, describes collective viewing as practised in the tele-clubs, and attempts to define the role of television from the individual and the collective point of view. He suggests that alongside the structural reforms under way in France there should be reform within the profession which would put the shape of the programmes at the service of their content, and the administrative, technical and financial fields at the service of the artistic field. As for the user, his role is not confined to that of a consumer. If the creation of a French television Office becomes possible, the user should be represented in such a body by delegates from the viewers' associations.

**Rundfunk und Fernsehen im Blick der Kirche**, by K. Becker and K.-A. Siegel. Published by Verlag Joseph Knecht, Carolusdruckerei, Frankfurt-am-Main. (One bound volume of 372 pages, price DM 10.80.)

Readers will remember an earlier reference in one of our previous numbers<sup>1</sup> to this important book on religious aspects of sound and television broadcasting in Germany. The work was compiled by Dr. Karl Becker and Father Karl-August Siegel, both of whom have themselves made valuable contributions to it. Dr. Becker describes the work of the Catholic broadcasting service in Germany and the broadcasting of Mass and religious morning services by the various transmitting stations throughout the country. Father Siegel writes on religious aspects of German television and describes the different types of programmes offered.

Among the noteworthy contributions from other specialists in the field is that of Dr. Josef Schneuwly on the history and role of UNDA, the International Catholic Association for Radio and Television, which now has as members 43 Catholic radio and television centres in 15 European and 28 overseas countries<sup>1</sup>. An informative account of the vast subject of the Catholic religion's role in broadcasting in Europe, the U.S.A., Canada, Latin America, Africa, Asia and Australia is ably presented with many interesting details by Klaus Simon and Karl Becker. A contribution that should hold the attention of those who are in any way connected with the education of young people is that of Edmund Ringling in which he studies each of the different types of broadcast programmes in Germany from the angle of their usefulness as educational material. Mr. Claus Kühn describes the special Catholic transmissions that have been given on Eurovision since 1954 and stresses their importance as a means of spreading the message of the Church and as a contribution towards a better understanding among nations. Other chapters describe particular types of broadcasts, their problems and their achievements, the role of the clergy in broadcasting, the responsibility of the Christian and the educational mission of radio and television.

A special section contains various directives, missives and addresses by the Pope and the Roman Catholic Bishops on the religious aspects of broadcasting. Among these the reader will find the texts of the Pope's address on the occasion of the first Eurovision transmission on 6th June 1954 and his speech on 21st October 1955 to an E.B.U. delegation in Rome<sup>2</sup>.

The last part of the book contains general information and includes the names and addresses of the various German broadcasting stations and leading personalities associated with them, and details on journals and publications concerned with religion in broadcasting.

Although the emphasis throughout is on German aspects of the subject, the book has a general appeal and should be appreciated by all whom the vital questions it deals with concern.

**Fernsehwerbung**, by Harry Wayne McMahan. Published by Econ-Verlag GmbH., Düsseldorf, Pressehaus. (One large illustrated volume of 228 pages, price DM 26.80.)

Here in its German form is the book by Mr. McMahan entitled *The Television Commercial* first reviewed in *E.B.U. Bulletin* No. 38 (pages 609-610) and later in No. 43 when the new revised edition was published. The translation has been ably produced by MM. Geert Jäger, Wolf-Dieter Ruppel and Othmar Severin. The author has written a foreword to this German edition and there is also an introduction by Mr. Sidney A. Wells of the H. K. McCann Company, Ltd., which decided to publish

<sup>1</sup> See *E.B.U. Bulletin* No. 46, page 677.

<sup>2</sup> See *E.B.U. Bulletin* No. 35, page 137.

<sup>1</sup> See *E.B.U. Bulletin* No. 45, pages 625-7.

the book in German in view of the growing interest in Germany in commercial television. Mr. Wells observes that the book has now become the standard work in America on how to create and produce effective television advertising and although the problems in Germany are not the same as in the U.S.A. there is much to be learned from the experiences of that country.

**BBC Handbook 1958.** Published by the British Broadcasting Corporation, London, W.1. (288 pages, price 5s.)

The B.B.C.'s Handbook for 1958, with its foreword by the retiring Chairman, Sir Arthur Cadogan, maintains its high reputation as an invaluable and authoritative work of reference bringing up to date inside information about the workings of the B.B.C. and providing a fund of practical advice on all matters relating to the Corporation and its activities.

The first part of the book outlines the origin and history of the Constitution of the B.B.C., the organisation of the National Broadcasting Councils and some aspects of broadcasting policy. Sources of income are indicated and explanations given of how the money is spent. The domestic and external broadcasting services, the engineering and programme departments with their supporting services, and the administrative section are fully described. A complete review of the past financial year gives a general picture of activities throughout the broadcasting year and select lists of broadcasts. The financial section contains the Balance Sheet and Revenue Accounts for the year ended 31st March 1957.<sup>1</sup>

Among the useful reference material contained in the *Handbook* are facts and figures about transmitting stations, licences and programme content, complete with maps, tables and charts. Some indications are given of the B.B.C.'s relations with international bodies and of the development of Eurovision. There are complete lists of the Advisory Councils and Committees as at 31st May 1957, charts of the executive organisation and a senior staff list. As in the past, the texts of the Royal Charter and Licence are printed in full at the end of the book before the final bibliography.

Again this year, the *Handbook* has brought together as much information about the B.B.C. as could be assembled within its covers.

## BOOK NOTICES

**Fundamental and Adult Education, Vol. IX (1957), No. 4.** Published by Unesco, 19 avenue Kléber, Paris 16<sup>e</sup>.

This special number of the Unesco quarterly bulletin is devoted entirely to the use of visual and auditory

aids in fundamental education. It starts with a series of articles on audio-visual aids considered as a whole and continues with an account of the use of drama in villages. Finally, there are two articles devoted to radio and one to television, from which the information appearing below has been extracted.

*Radio as an Aid to Fundamental Education in the Cameroons* is a report by Mr. Claude Chicot, Inspector of Primary Education in the Cameroons under French Administration, describing an interesting experiment on the use of radio in the teaching of French, reading and writing, which he is carrying out at Duala. He describes the methods used and some of the results so far observed.

From his preliminary contacts with his audience through listeners' letters, Mr. Chicot discovered that French lessons were among the features most in demand. This was to be expected in a country of a hundred dialects where the need for a language of world-wide currency has led to the designation of French as the national language. After further investigation, 20 centres of interest were selected to serve as the titles for 20 lessons. Each of these included three or four simple sentences, and in the broadcasts, which were bilingual, each sentence was read out in French, translated, then read once more in French after which the pupils were asked to repeat it several times. The essential words were then taken from the sentence and treated in the same way. The success of this venture was largely responsible for an increase in the purchase of radio sets. On the other hand there was considerable criticism from listeners whose language was not being used. As it was impossible to extend the system to all the dialects, some other way had to be found of going from French to the vernacular tongues. Mr. Chicot then had the idea of arranging for the translation to take place not at the microphone but before the loud-speaker from which the broadcast was being heard. A dozen radio sets were installed in various schools in the district and qualified African teachers were asked to translate for their pupils, in their own language, what they heard.

The need to extend the oral work by written instructions implied the teaching of reading. This was tackled together with the teaching of writing. Using a small school printing press, several hundred copies of a series of 60 cards containing sentences of the language, the reading lesson and the writing exercise were produced. The corresponding 60 programmes were broadcast twice a week from December 1955 to June 1956 and the comments received from teachers and pupils led to certain changes in the content and form of the lessons and the working out of a method for the rapid teaching by radio of language, reading and writing, which was subsequently published. In the school year 1956-57, three times a week for 24 weeks, about 2,000 adults helped by a hundred or so voluntary teachers learned French, reading and writing, and 31 miles of magnetic tape were recorded to be used again the following year for a campaign intended to cover 10,000 pupils.

<sup>1</sup> See also the summary of the B.B.C.'s activities for the year 1956-57 in this number.



The second of the articles on radio is by Mr. Ayo Ogunsheye and describes two experiments in group listening conducted in Nigeria by the Extra-Mural Department of the University College, Ibadan, acting in collaboration with the Nigerian Broadcasting Service. They show the immense possibilities of radio as an instrument of popular education in the underdeveloped countries.

A limiting factor in the formation of the listening groups, or radio discussion groups as they were called in Nigeria to emphasise the importance of the discussion after the broadcast, was the number of towns in which there were branches of the Nigeria Radio Rediffusion Service which is responsible for distributing the programmes of the Nigerian Broadcasting Service. It was also important that the radio discussion groups should be formed in centres where they could be built round existing local organisations, and as the Extra-Mural Department had about 90 tutorial classes throughout the country they were ready to hand to form the nucleus of such groups. In choosing subjects which would have an appeal and lend themselves to systematic treatment in serial form, stress was laid on topical interest and in both cases the theme had already been dealt with in an earlier vacation course. These were: *Problems of Economic Development* and *Federalism in Nigeria*. The form selected as being most suitable for the radio programmes was the dramatised discussion and the aim was to stimulate rather than simply to inform. Each discussion group was supplied with background material of a factual nature which included the brochures on each of the programmes prepared for the guidance of the groups. Provision was also made for each broadcast to be followed by discussion lasting about an hour under carefully selected leaders, and by reading at home. In order not to strain the attention of listeners, each broadcast lasted for only 20 or at the most 25 minutes and the educational objective was kept very modest. The broadcasts ended with a summary of the discussion and an announcement of recommended reading. A feature which proved popular was the arrangement by which the Department undertook to supply the brochures and pamphlets on request to the general listener, who was encouraged to send questions and comments. For the first series, 26 groups were formed and, for the second, this number rose to 40. Almost 2,000 copies of the brochures and pamphlets were distributed and a good third of these to the general listener. More questions and comments were received every week than could be dealt with.

The third of these articles, entitled *Television and Fundamental Education*, is by Dr. Henry R. Cassirer, Head of the Television Section, Department of Mass Communication, Unesco. It deals with the spread of television to the technically underdeveloped areas and describes the role it might play in fundamental education.

The field is so new, writes Dr. Cassirer, that it is not possible to report in detail on the successful application

of television to fundamental education, but its possibilities may be gauged by the outcome of experiments carried out under the auspices of Unesco in rural areas of industrialised countries. Reference is made here to the formation of tele-clubs in French rural communities and the production in cooperation with French television of the series of programmes entitled *State of Emergency*<sup>1</sup> leading to similar experiments in Italy and Japan<sup>2</sup>. The writer stresses the effectiveness of the broadcast medium from an educational point of view when linked with group discussion and action. Television has some outstanding advantages. It combines immediacy with remoteness, it introduces a note of personal intimacy into the process of mass communication, it is the most effective medium for instantaneous information and a fascinating vehicle for entertainment. But it has fundamental limitations which make it a medium that can be at its most helpful in combination with, but not in place of, other methods of education. Education, the writer points out, requires personal, intensive and systematic study based on the active participation of those who are to be educated. Lasting results are achieved with the help of direct contact between teacher and pupil, the activity of groups, the repetitive use of teaching materials, systematic progress, and the permanency of the written or printed page. "Perhaps the greatest weakness of television as a medium of education", writes Dr. Cassirer, "is that it comes out of the blue and passes quickly into nowhere." Television can stimulate and enrich life as a whole, it can teach in broad outlines and open up new perspectives, but it should be accompanied by other means better suited to intensive study, so as to fix information more deeply in the minds of its audience.

Listing its advantages, the writer points out its adaptability to regional conditions. Material produced outside the region can be presented with live commentary in the local language and integrated with material produced locally. Television can be a mass reporter of important work done in the region. When viewed collectively, it creates a community spirit and provides the opportunity to use this social gathering for other purposes, such as group discussion, entertainment or instruction. Because of its ability to link local conditions with reports about other parts of the country and other sections of the world, it can open the eyes of its audience to the world in which they live. By providing entertainment and leisure-time distraction, television enriches the lives of its audience, and stimulates local activities and forms of expression. These are some of the fields in which the special value of television is apparent, but, observes Dr. Cassirer, its stimulus must be utilised by local leaders, its work followed up by local teachers and its use accompanied by that of the printed page, the filmstrip, or the local work project.

<sup>1</sup> Cf. *E.B.U. Bulletin* No. 39, pages 743-4 and 747-50.

<sup>2</sup> Cf. *E.B.U. Bulletin* No. 39, page 735, and No. 40, page 864.

**La Télévision, Phénomène des Temps Modernes**, an enquiry by *Télé-Magazine*, November 1957-January 1958.

This enquiry instituted by Mr. Jacques Chancel has assembled the opinions on television of a number of eminent French persons from the world of literature, the stage and the arts. The value of such an enquiry lies in the fact that it was addressed to artists and intellectuals interested in the development of television, whose opinions, even when briefly stated, carry a certain amount of weight and are a valuable indication of the trend of thought in this particular field in France. A résumé has been made of some of these opinions.

**Yves Ciampi**, director and cinema producer, has no fear of television in so far as the cinema is concerned. He does not believe that the two forms of art can really be said to be rivals. People will always go to see good films; and besides, television can be of service to the cinema, by continuing to encourage a taste for entertainment in the form of animated, talking pictures. Mr. Ciampi would like television to bring him pictures of the outside world when he is at home, and considers that live transmissions are the medium's greatest triumph.

Television has tremendous possibilities, which will go on increasing with the development of science. There is every reason to believe that it will one day become an indispensable part of man's life. It will put an end to the usefulness of cinema newsreels and will become the eye witness on the spot no matter what the occasion.

**Jean Cocteau** thinks that television is not a form of entertainment; it is something much more confidential. In the case of a comedy, for example, the small screen has something sinister about it, for the laughs of the audience are missing. Speaking of the relationship between the text and the picture, he declares that the picture has undoubtedly its importance, and this can be enhanced by a musical background, but the part played by the text is also a considerable one. A film owes its success to its text, a broadcast its interest—and pictures their beauty. What is needed is a changing picture and a stable text, well balanced.

**André Cayatte**, cinema director, believes television to be one of the most extraordinary phenomena of our time, but reception is often very disappointing. He would go so far as to say that television in its present form is a dreadful curse. Although the cinema is not a true art—the spectator has no time to collect his thoughts, to reflect or to comment—Mr. Cayatte does not think that television will kill it, as many seem to believe. It has the advantage of the giant screen on which stars, larger than life, exert an undeniable influence over the masses.

He believes there are great possibilities for cooperation between the cinema and television. He has always thought of television in relation to the cinema: television is a dialogue, the cinema a monologue. Directors should have

complete freedom to work, for it is unfortunately only too easy to make pictures say whatever you want them to say. He has not a television set of his own, because he feels the need for live entertainment such as is to be found in the theatre, the cinema and the music hall. "Television", he declares, "goes right to the heart of things. It is intimate entertainment and I want to avoid it."

(André Cayatte, who is the director of such films as *Nous sommes tous des Assassins* and *Justice est faite*, is collaborating in the series planned by Denise Tual for French television, which consists of presenting scenes from films that were never completed because their producers thought they were not commercial propositions or because there was some element of risk attached to them.)

**Madame Béatrice Dussane**, actress and teacher at the Conservatoire, declares that for her television is an unknown quantity, in the mathematical sense of the term. It is still finding its way in the world of the theatre and is not entirely at its ease there, but its documentaries have much to recommend them. In Madame Dussane's view, the strength of the small screen is in its live reportages and programmes which establish direct contact with their audiences.

**Georges Simenon**, the novelist, admits that he has not a television set because the children would lose too much time looking at it. He regrets the lack of it as it is a phenomenon he is passionately interested in. In the United States, the television screen made him familiar with the country and the language. But television is not being taken seriously yet in France although the development of tele-clubs seems to indicate that this attitude is about to change. It is fast becoming the fireside cinema and, as such, it seems to Mr. Simenon that it will be impossible to continue to provide an adequate selection of programmes without introducing advertising, for television eats money faster than anything else in the world.

Outstanding items are necessarily rare: performers cannot be expected to go on renewing themselves eternally. Grock made his name with one single sketch and would never have appeared regularly on television. But although the viewer does not give his support indefinitely to a singer or an actor, he becomes attached to a given style of programme, and already in most individual cases this choice has been made.

Mr. Simenon considers television to be a threat to the cinema. Only the important productions, in cinemascope and in colour, will be able to hold out in the face of the new arrival. He does not think, however, that novelists will suffer from the success of television. It does not discourage reading; on the contrary, in his opinion people who own a television set tend to read twice as many books. Viewing reduces the number of times they go out and as they do not as a rule view all the programmes offered while they are at home, the spare time gained is often spent in reading. Television adaptations of certain novels also do much to familiarise the public with them



and there are tremendous possibilities in the medium for writers in general.

**Jacques Hébertot**, director of the Théâtre Hébertot, describes television as a wonderful and yet a dangerous thing. He had a television set at one time but decided to get rid of it as it was taking up too much of his time. The influence of television on the theatre has never worried him; like the cinema, it has much to offer the theatre. Mr. Hébertot feels the need for several television channels, so that it would be possible to learn how to use one's receiver with discrimination, for at the moment, it must be confessed, the "customer" accepts whatever he is offered without complaint.

Mr. Hébertot advocates television *montages* based on plays that have been successful in the theatre. Half-hour programmes of this type would be sufficient and would provide television with worthwhile material, at the same time rendering the theatre a service.

**Bruno Coquatrix**, director of the Olympia Music Hall in Paris, is an ardent supporter of television, and a clear-sighted one. It is his considered opinion that television will never be so successful in France as in the Anglo-Saxon countries.

It is difficult to say at this stage whether television is "a good thing" from the point of view of the music hall. Nobody has yet been able to say whether it helps a show or ruins it. Both radio and television are too powerful; they often minimise the whole conception of talent and yet they can make a performer or a performance famous within the short space of one single broadcast. Mr. Coquatrix has been obliged to accept the implications of the new medium. He has transformed and modernised the Olympia with an eye to television. He would not say that television is keeping the public away from the music hall, but he feels that it encourages a certain lassitude, which is perhaps more serious. Television, says Mr. Coquatrix, lacks ideas; it needs a number of energetic producers. The theatre and the music hall have made more use of ideas than of "stars", in contrast to television which has too many of the latter. Television should demand more inventiveness from its producers if it hopes to succeed.

**An Inventory of Instructional Television Research**, by Hideya Kumata. Published by the Educational Television and Radio Center, Ann Arbor, Michigan, U.S.A. (Roneographed volume of 155 pages, price \$1.00.)

This is a project of the Institute of Communications Research at the University of Illinois whose purpose is to assemble available research findings on "deliberate instructional courses by television", by which is meant classroom courses offered by educational institutions. As the author puts it in his introduction, formal instruc-

tion by television has experienced a steady growth both in the number of institutions involved and the variety of courses offered. It is his hope in compiling the data contained in the inventory that an assessment of this growth may prove a valuable guide to those engaged in instructional television and to those interested in its possibilities. Within limits—the study was published in December 1956, since when certain developments have taken place in the field—the information contained in this book will be of undoubted value to educators who are concerned with the use of the medium of television.

The study is divided into two sections. Section I is a general review of research findings and an assessment of their value. The results so far obtained are presented here in the form of answers to a number of pertinent questions, such as: how do students taught by television compare with those taught by other media? What methods of teaching in television are the most effective? What kinds of subject matter are best taught over television? What tips on television presentations do we have? Answers to these questions are based on the articles which form the subject of the collection of abstracts contained in Section II. There are in all 71 of these abstracts, listed alphabetically under the names of the authors of the articles. Most describe the methods used and findings obtained in connection with various studies in the field. These range from an investigation of closed-circuit television for teaching university courses to a study of the effectiveness of television in teaching tailoring.

There are two appendices. Appendix A lists additional reading matter on the subject under the headings of general works, bibliographies, periodicals devoted to educational television, reports of conferences, seminars and special committees, descriptions of courses taught, surveys, and so forth. Appendix B is a report of the results of a survey of research papers on television and courses which had actually been taught, as shown by the answers to a questionnaire devised in connection with this study.

**Cahiers d'Etudes de Radio-Télévision**, No. 14. Flammarion, 20 rue de Vaugirard, Paris 7<sup>e</sup>.

*L'Information d'Actualité à la Recherche de la Vérité* is the text of a lecture given by Roger Clausse in 1957 at the Sorbonne, under the auspices of the Radio and Television Study Centre. In it Mr. Clausse analyses the processes of information as they exist today, describes the role of the press agencies, comments on the comparative value of the evidence on which a piece of news is based and describes the obstacles encountered and the corrupting influence of certain professional practices. The writer's views in this connection resemble those expressed by Mr. Jacques Kayser in his work *Mort d'une Liberté*, where he speaks of what he calls the notoriously hostile influences that often attempt arbitrarily, or by legal means, to modify or even to suppress reports on certain events, to misrepresent the truth or even to prevent

its publication. Pressure of this sort, whether it be political, economic or philosophic, whether it shelter behind reasons of State or defend private interests, seeks to control the spread of information for reasons of propaganda or to safeguard hidden interests. But as long as the press agencies have not been subjected to a systematic study, criticism of press relations will unfortunately have no effective method of judging them. Mr. Clause puts in a plea for criticism, and in particular for the comparative study of the texts used in the circulation of news. His views apply equally to radio and television and the printed press. He also writes of the broadcast's power to administer strong psychological shocks. It is able to force its way into every milieu, regardless of social distinction. As in the case of the press, it sets the delicate problem of repercussions and responsibilities in its relations with the public.

*L'Information Radiophonique dans les Pays Sous-développés*, by Mr. Bernard Blin, deals with practical experience in the field of communicating news in South America, the Arabic countries and the People's Republic of China. The main aspects of the problem here are difficulties of communication, illiteracy and the limited sources of information, as well as the diversity of languages and traditions in certain multi-racial communities. The solutions offered by radio are to a certain extent successful in solving these problems or overcoming them. Mr. Blin describes some of the work done by France and Great Britain in the field of news broadcasts to overseas territories. He proposes the elaboration of a broadcasting doctrine for the under-developed countries, which would be based on: the supremacy of broadcasting over the written press, collaboration with the public services and educators, systematic education of the masses with particular emphasis on the less highly developed native populations, creation of a simplified language adapted to the basic audience, intensification of collective listening, and finally an attempt to achieve equilibrium and harmony between the town and the bush. Help might also be forthcoming in this connection from specialised international institutions.

*Lettre sur la Télévision en Argentine*, by Jacques Arndt, recounts the growth and experience of television in this important Latin American country. *Les Poètes Anglais et la BBC*, by Douglas Cleverdon, is an interesting account of the B.B.C.'s achievements in the field of lyric poetry. It complements the article by Rayner Heppenstall on poetry in the Third Programme, which appeared in *E.B.U. Bulletin* No. 43 (pages 281-3).

The second part of the review contains the texts of two works for broadcasting. The first is a radio documentary by G. B. Angioletti and Sergio Zavioli, entitled *Sinai*, and the second a remarkable lyrical essay on television, *La Boule de Cristal*, by Serge Jaecki, a young student of the R.T.F. Study Centre, who died at the age of twenty.

The chapter *Réflexions et Expériences* contains an article by Jean Tardieu, entitled *La Radio, Créatrice*

*d'Œuvres Lyriques* in which he writes of radio in the role of creator of operatic works. Speaking of operas commissioned by the Club d'Essai, Mr. Tardieu classifies his examples in categories ranging from a "minimum of music" to a "minimum of words", showing that radio forms have an infinite diversity. The field is open for experimentation and new inventions. Also in this chapter is Jacques Warnant's *Etat Présent du Proximisme* in which he studies the influence of radio and television on the child in relation to the theory that more importance is attached to events, people and objects that are close to us in time and space—a phenomenon which is more remarkable in early childhood when character is in the making. This article studies the implications for radio and television of a question raised by Dr. Logre in his psychological study entitled *Le Proximisme*. The proximity of radio and television have a tremendous, and in the case of television a fascinating, hold over the child. The article ends with a quotation from Dr. Logre to the effect that civilisation, without ignoring the primordial importance of what is nearest to us, encourages us to expand and to break through the circle of proximity, which is but a narrow optical and emotional illusion.

Under *Informations et Documentation* there is an account of the setting up in Paris of an international association for study and research in the field of information. There follow the usual book reviews and notices.

**Cahiers d'Etudes de Radio-Télévision**, No. 15. Flammarion, 20 rue de Vaugirard, Paris 7<sup>e</sup>.

In this number Raymond Aron writes an important article under the title *Signification Politique de la Radio-Télévision dans le Monde Présent* on the political significance of broadcasting in the world of today. The general conclusion reached by the writer is based on the theory that the age of radio and television is the age of world citizenship. It is not an age however in which all men live in the same universe. Ethnic, national, social and religious differences, to mention only a few, create a host of separate worlds. The various cultural and political universes are widely separated from each other. It is the writer's hope that radio will one day be able to bridge the gap between these different worlds and address itself simultaneously to both extremes.

*Le Rôle de la Radio et de la Télévision dans la Formation de l'Opinion* by Michel Robida is an extract from the next volume to be published in the *Encyclopédie Française*. The article describes the role of radio and television in the forming of public opinion. From the many definitions of "information" the writer chooses the simplest—the right of the public to the facts. The history, organisation and the parts played by the *Journal Parlé* and the *Journal Télévisé* are discussed in turn and their advantages and shortcomings as media of information analysed. *La Rétention de l'Information Parlée* by Madame Geneviève Oléron examines the problems revealed through the



study of the retention by the listener of spoken information. Human beings are very imperfect recorders, compared to machines. They forget part of what they have heard, and they distort some of it to a greater or a lesser extent. The psychologist's task is to use this common everyday fact to measure the resistance of information to distortion and to determine the factors which make up this resistance. Some of the techniques used and the tests given to listeners to measure the ability to retain information are described.

An enquiry set up by Bernard Blin into the future of television as an art opens with an interview between Mr. Blin and Mr. Jean-Paul Carrère, the film and television director. While convinced that television has a promising future in France, Mr. Carrère would like to see its frontiers defined more exactly, both from the moral and from the sociological and psychological points of view. Its use is not without danger. It can be indiscreet and should not be considered as just another toy. Its true purpose is to enrich, to open the portals of knowledge. It is a means of entertainment which is at the service of culture.

In *Enquête sur la Diction Poétique*, which is continued in this number, Pierre Jean Jouve has some very pertinent remarks to make on the subject of poetry and recitation and their role in broadcasting.

The chapters *Réflexions et Expériences* and *Informations et Documentation* contain an article by André Mathieu on broadcasting in Iceland, a report on radio and television today in the Federal Republic of Germany, and an account of an audio-visual project in Louisville, Kentucky, U.S.A. The review concludes with various reports, a general and international bibliography and the usual book reviews.

**La Radio au Service de l'Ecole Primaire**, a special number of the *Documents pour la Classe* published by the National Pedagogical Institute, Paris.

This special number (No. 21) deals with the role of radio in education, with particular reference to primary schools. Stressing the high quality of the broadcasts provided by the R.T.F. in this field, Mr. Roland Berville, who is an educator, states their purpose and scope. He points out how some school teachers were afraid at first that it was intended to institute a system of education by radio that would creep into the classroom unawares and set itself up as a rival to their own teaching methods.

These fears were rapidly dispelled, and teachers became acquainted with the aims of school broadcasting through contact with those responsible for the broadcasts. Not least important, however, were the programmes themselves which won over many of the profession. Mr. Berville reasserts that no audio-visual aid has any intention of acting as a substitute for the teacher. It has often been said that school broadcasting is merely complementary to the lessons given in school and that it serves as an

illustration of what has already been taught. Its power to stimulate the imagination is very strong, but it is more able to suggest than to inform. It refuses to do what the teacher can do himself and it rejects any subject that does not lend itself to treatment by the medium of radio. It has its own didactic aim and fits into a coherent system such as the school curriculum, but its programmes are intended to be heard in class under the supervision of a teacher. It has no connection with cultural broadcasting, whose purpose is purely and simply to transmit our artistic and intellectual heritage. Nor must it be confused with popular education by radio which is generally addressed to adolescents and adults whom it provides with an additional source of general and professional culture.

#### **Bulletin Trimestriel de l'UNDA, December 1957.**

Published by the Association Catholique Internationale pour la Radiodiffusion et la Télévision, Fribourg, Switzerland.

The December number of the UNDA quarterly bulletin starts with a message from His Holiness Pope Pius XII on the occasion of the inauguration of the new transmitter of Santa Maria di Galeria (see *E.B.U. Review*, No. 47, Part A, page 32). Further information is also contained in this number concerning the General Meeting in October 1957, which was reported in *E.B.U. Bulletin*, No. 46, page 677. The texts of some of the speeches made on this occasion are printed here in full and include the opening speech by the President, Father Kors, in which he stressed the importance of broadcasting in uniting the whole of Christianity. The report of the Secretariat-General outlines the activities of UNDA since its last General Meeting in April 1955. The concluding article by Dr. Karl Holzamer entitled *Radiodiffusion et Responsabilité Chrétienne* deals with the responsibilities that must be accepted by the Christian in his use of radio and television.

#### **Portraits of distinguished figures in the telecommunication world**

The latest addition to the series of portraits of leading figures in telecommunications produced by the Secretariat-General of the International Telecommunication Union, Geneva, is that of Gustav Robert Kirchhoff, the distinguished nineteenth-century German physicist. Seven hundred copies of the etching are available, on de luxe paper, measuring 23 × 17 cm, including margins, and the price is 3 Swiss francs per copy, postage included.

A few copies are still available of the portraits of Morse, Hughes, Bell, Marconi, Baudot, Gauss and Weber, Maxwell, Ferrié, Siemens, Popov, Ampère, Hertz, Erlang, Tesla, Faraday, Heavieside, Pupin, Lord Kelvin, Lorentz, Armstrong, Fresnel, and Lord Rayleigh, published from 1935 to 1956. They cost 3 Swiss francs per copy.

## MISCELLANEOUS PUBLICATIONS

## GERMANY

**5 Jahre Deutscher Fernsehfunk.** — An illustrated brochure published by Deutscher Fernsehfunk, Berlin, the East German television service, on the occasion of the 5th anniversary of its inauguration. There is a short history of the service and descriptive articles on the various programmes from the artistic as well as the technical angle. The numerous photographs are an attractive feature of the booklet.

**Hörspielbuch 1957**, published by Europäische Verlagsanstalt GmbH., Frankfurt/Main. — A selection of six of the radio plays broadcast by Süddeutscher Rundfunk, four in 1957 and the remaining two in 1956 and 1955 respectively.

**Die Spurlosen**, by Heinrich Böll. — A radio play published by the Hans Bredow-Institut, number 9 in the series *Hörwerke der Zeit*. It was given its first performance by the Norddeutscher Rundfunk and the Bayerischer Rundfunk in November 1957.

## UNITED KINGDOM

**The BBC and its Home Services.** — A B.B.C. publication of three recent policy statements that have aroused much public interest. The first is an article published in *The Manchester Guardian* in August 1957 by the Director of Sound Broadcasting, explaining changes in the pattern of sound programmes<sup>1</sup>. The second is a speech in October 1957 by the Director of Television, indicating the important role which British public service broadcasting must play in the developing television situation<sup>2</sup> and the third text is that of a broadcast by the Director-General of the B.B.C. on the twenty-first anniversary in November 1957 of the B.B.C. Television Service<sup>3</sup>.

**London Calling.** — The overseas journal of the BBC which underwent a major change last June and began to be published in four separate editions for specified areas in a more concise airmail form has now, in answer to many requests, taken on another new look from the beginning of 1958. It is being printed as a single world edition on airmail paper. It contains the complete schedule of the General Overseas Service programmes, and gives comprehensive, though brief, details of all the B.B.C.'s special overseas services in English and many other languages. There is full information about wavelengths and times of transmission to all parts of the world, and a page devoted to the output of the B.B.C. Far Eastern Station.

**Ici Londres.** — The B.B.C.'s French edition of its programmes to Europe, which appeared for the last time on 1st November 1957 in its 508th number, was nearing its tenth year of existence. The decision to discontinue

publication is due to certain economy measures which have been imposed on the B.B.C. The text of "English by Radio" lessons and the programmes of the European Services of the B.B.C., including its broadcasts in French, will now be found in less detailed form in the English version, *London Calling Europe*.

**TV Times.** — The periodical which covers the programmes provided by Independent Television announced in its issue of 29 December 1957 a new weekly record sale of 2½ million copies. This represents a gain of 1 million copies in a year. It was in April 1957 that the figure of 2 million was reached, just a little over 18 months since the paper was first published in September 1955.

**Captive Cinema.** — An illustrated programme of documentary films selected from the work of the Features Department of Associated-Rediffusion and shown by the National Film Theatre from 11-17 December 1957. The films are representative of programmes which the television company have been transmitting four or five times a week for the last two years. The different series are described by those responsible for making them and there are introductory articles by Mr. Derek Prouse for the National Film Theatre and Miss Caryl Doncaster who is in charge of the Features Department of Associated Rediffusion.

## UNITED STATES

**Telecasting Yearbook-Marketbook 1957-58**, published by Broadcasting Publications Inc., 1735 DeSales St., N.W., Washington 6, D.C. — The annual television yearbook of the weekly *Broadcasting-Telecasting* has 432 pages of information which includes a directory of television stations in the United States and Canada, market data by countries, details of advertising agencies, television associations, manufacturers of equipment, programme production and related services, film distributors, news services, etc., and reproductions of the F.C.C. rules and the NARTB television code.

## ADDITIONAL ARTICLES OF INTEREST

## GAZETTE

International Journal of the Science of the Press.  
H. E. Stenfert Kroese N. V., Leiden.

Vol. III, No. 3, 1957.

M. Abrams — Motivation Research : a Critical Examination ;  
G. C. Valentine — Commercial Television and the Advertising Agency ;  
H. H. Wolff — Grundfragen der Hörerforschung.

## MICRO MAGAZINE

No. 666, 12 January 1958, Brussels.

A propos d'une émission d'Eurovision : Images dans le ciel, ou le Tour de l'Europe en 75 minutes.

No. 667 and 668.

La télévision belge en 1957.

<sup>1</sup> Cf. *E.B.U. Bulletin* No. 46, pages 663-665.

<sup>2</sup> and <sup>3</sup>) See *E.B.U. Bulletin* No. 46, pages 742 and 741.



**TELE-RADIO 57**

No. 690, 12 January 1958, Paris.

Guy Hermet — La télévision espagnole.

No. 691, 19 January 1958.

Maurice Baptissard — Abel Gance ou l'inventeur de la "Polyvision" sur le petit écran; Philippe Nesmond — Grâce à la RTF vous ne serez plus seul sur la route.

**IMAGE ET SON**

Revue culturelle de Cinéma.

3, rue Récamier, Paris 7<sup>e</sup>.

No. 107, December 1957.

Guy Richard — Naissance d'un ciné-club à la cité scolaire d'Evreux; J. Chevalier — Jeunes talents du court métrage français.

**LA TELEVISION FRANÇAISE**

21, rue des Jeuneurs, Paris 2<sup>e</sup>.

No. 150, January 1958.

Maurice Lorach — La grande presse.

**TELE PROGRAMME MAGAZINE**

No. 117, 19 January 1958, Paris.

L'opinion de Louis-Ferdinand Céline sur la télévision; Maître du "suspense" cinématographique, Alfred Hitchcock rénove la formule du "thriller" sur les écrans de la TV.

**TOUTE LA RADIO**

42, rue Jacob, Paris 6<sup>e</sup>.

No. 222, January 1958.

Georges Pointeau — L'utilisation en France des émetteurs F.M.

**RUNDFUNK UND FERNSEHEN**

Verlag Hans Bredow-Institut, Hamburg.

5. Jahrgang 1957, Heft 4.

H. Wolffheim — Die Sprachgestaltung im Rundfunk; D. Gerhardt — Schön und Richtig: Sprachwissenschaftliche Alternativen zur Sprachgestaltung im Rundfunk; D. Hasselblatt — Das Monologisch-Erzählerische im Hörspiel; H. Quaritsch — Die Politischen Parteien und die Programmfreiheit des Rundfunks.

**FERNSEHEN**

Kurt Vowinkel-Verlag, Heidelberg.

5. Jahrgang 1957, Heft 12.

H. Grothe — Suchaktion Fernsehautor; H. Tasiemka — Englands Schulfernsehen Marschiert; R. Küfner — Die Geburt des Szenenbildes.

6. Jahrgang 1958, Heft 1.

H. Holler — Das Publikum verdient Gehör; P. Bellac — Die Fernseh-Lawine rollt durch Europa; J. Neven-du Mont — Schalom und die geteilte Hauptstadt: Randbemerkungen zu den Fernsehfilmarbeiten in Israel; H. Krapp — Auf der Suche nach einem neuen Stil: Aus dem dramaturgischen Notizbuch; H. Huber — Der neue Weg zur Wirklichkeit: Dokumentarfilm im Fernsehen.

**FERNSEH-RUNDSCHAU**

R. v. Decker's Verlag, G. Schenk GmbH., Hamburg

Heft 9, December 1957.

K. Tetzner — Freundliche Bilanz; H. Kardel — Zehn Jahre Dänisches Fernsehen.

**JOURNAL OF BROADCASTING**

Association for Professional Broadcasting Education, Los Angeles 7, California.

Vol. I, No. 4.

D. R. Mackay — The Development of the National Association of Broadcasters; E. E. Willis — Sound Effects: A Look into the Past; H. B. Summers — Professional Training and the Colleges; F. S. Siebert — Current Status of the Right of Privacy; S. A. Diamond — The New British Copyright Act.

**NAEB JOURNAL**

National Association of Educational Broadcasters, Urbana, Illinois.

Vol. 17, No. 1, October 1957.

K. M. Engar — National ETV in France<sup>1</sup>; R. Lambert — Classroom TV in Canada; S. Gilliland — ETV in England; W. A. Harper — ETRC Grows<sup>2</sup>;

Vol. 17, No. 2, November 1957.

W. R. G. Baker — A New Teaching Tool; M. C. Tyler — School Broadcasting — Which Way?

<sup>1</sup> ETV = Educational Television.

<sup>2</sup> ETRC = Educational Television and Radio Center.

## LEGAL SECTION

---

### THE NEW YUGOSLAV COPYRIGHT ACT

by M. MILENKOVIC,

*Legal Adviser, Yugoslav Broadcasting Organisation*

A new Copyright Act came into force in Yugoslavia at the end of November. Taken as a whole it represents a better and more logical adaptation of Yugoslav domestic law to the Berne Convention, to which Yugoslavia adhered in the Brussels version.

In certain respects the new Act basically improves the public service status of the broadcasting authority as a user of copyright works. It is satisfactory to note that the legislature has adopted a number of suggestions and proposals put forward by the Yugoslav broadcasting organisation during the committee work on the framing of the Act. It may be mentioned, for example, that the initial draft of the Bill was shorn of a provision according copyright to all collectors and recorders of original folk music, which in Yugoslavia constitutes a plentiful and important source of programme material. A chapter on the protection of performers has also been removed from the enactment and replaced by an Article (Article 82) in the Act instructing the Federal Executive Council to draw up regulations for the protection not only of performers, but also of the broadcasting organisations and the manufacturers of mechanical reproduction contrivances.

Other interests that were also directly implicated exerted an influence on the deliberations of Parliament on this matter, however, and this explains why certain recommendations of the E.B.U. concerning copyright legislation were not adopted, although they were espoused and fully supported by the Yugoslav broadcasting organisation.

Some of the provisions in the Act that are considered likely to be of interest to E.B.U. members are reviewed below.

1. As regards *the protection of foreign authors*, the new Act is more liberal than the previous one. The wording of Article 2 gives foreign authors and native authors equal treatment, not merely in the case of foreign works published for the first time in Yugoslavia, or—as was the case in the past—in respect of all foreign works to which Yugoslavia owes protection by virtue of the Con-

ventions it has signed, but also where there is *de facto* reciprocity.

2. The granting of a *licence to broadcast a work* by radio or by any other means of public broadcasting remains one of the author's exclusive rights (Articles 28, 30 and 31). Similarly, these exclusive rights of the author include the right to authorise any communication to the public of the broadcast work "if such communication is effected by an institution other than that which broadcasts it by radio in the first place". This concept on the part of the legislature is clearly at odds with the principle of free relays in sound broadcasting, a principle frequently stressed by the E.B.U. in connection with international relays and one which the Yugoslav broadcasting organisation indeed applies—though not always entirely successfully—in its internal relations.

There are certain important limitations on this exclusive right of authorisation. Article 40 allows, among other things, various parts of literary or scientific works to be published and reproduced for teaching purposes without a licence from the author; it is also possible to quote without authorisation excerpts from published literary, artistic or scientific works, on condition that the quotation does not exceed one-quarter of the work (or broadcast) in this case. Under Article 41 of the Act abstracts of literary, artistic and scientific works may be published without licence or payment to the author, provided that the works have been published and that the abstract reproduces the contents of the work in an original and abridged form. In the same way, any speeches addressed to public opinion and delivered in representative assemblies, judicial bodies and other State organs, in scientific institutions and at public political meetings and official ceremonies may be used by Press and radio without licence or payment of a fee for the purpose of informing the public. Other speeches, lectures, addresses and talks of the same nature may only be reported briefly.

It may be mentioned in passing that no licence is required for the use of literary and artistic folklore, though



in this case a royalty must be paid to the fund for the promotion of cultural activities.

Readers will have noticed that a compulsory licence for the benefit of broadcasting was not adopted.

3. *The use of authors' works on television* is not regulated in detail by the Act. In this lies the main defect of the new Act, in the writer's opinion, and it will probably have to be amended in this respect in the near future. Arguing from the fact that a regular public television service does not yet exist in Yugoslavia, and that hence there is not yet sufficient evidence on hand to regulate the very complex subject of copyright in television programmes, the legislature has omitted even to lay down the fundamental principles of law governing relationships in this field. Having regard to the fact that experimental television programmes are already being prepared and broadcast, one must needs fall back upon legal analogy until such time, at least, as the Federal Executive Council has discharged the duty laid upon it by Article 81 of the Act, which stipulates that "more detailed provisions to govern the relationships between authors and those who publish, translate, adapt, reproduce, deliver or perform the works of authors, and to specify the fees to be paid for the use of the said works, shall be laid down by the Federal Executive Council". It may be that the gap on the subject of television will in time be bridged.

The author cannot restrain the exhibition of works belonging to museums, galleries and like institutions. Presentation of such works on a television programme need only be arranged in the contract with the museum, art gallery or similar institution, and does not also require a contract with the author of the work owned by those institutions. To follow the same line of argument, it is felt that television can avail itself of the privilege granted to Press concerns and magazines of unrestricted reproduction, for purposes of illustration, of topical photographs, illustrations, technical drawings and other similar material published in newspapers and periodicals. There is also a general restriction on the rights of authors as regards works of art on view in the streets and in public squares, reproduction of which can be made at will upon payment of a fair royalty to the author.

4. *The author's exclusive right to authorise recordings for broadcasting* has considerable inroads made upon it in the new Act. The compulsory licence for the benefit of broadcasting is introduced—albeit not in so many words nor indeed entirely—in a special variant. An important, sensible and practical provision is contained in Article 33, paragraph 2, of the Act, to the effect that the broadcasting organisation has the right to record without special authorisation by means of its own facilities a broadcast of a copyright work which it has been licensed to broadcast. The broadcasting organisation may use this recording again at will in its programmes without any restriction, but on payment of a fee. It follows from this provision that the broadcasting organisation may play any work it is authorised to broadcast from a recording

made beforehand, which will thereupon be regarded as the recording of the broadcast of the work in question. In one sense this goes beyond the broadcasting organisation's request to be at liberty to make ephemeral recordings, but it remains contingent upon the absence of express provision to the contrary in the contract. Thus, the broadcasting rights are here allied—unless otherwise stipulated—to the right of recording for broadcasting. But if it has no licence to broadcast the work, the broadcasting organisation cannot make any kind of ephemeral recording of the whole work without special authorisation; the most it can do is to record short excerpts for the purpose of informing the public on current events. To this end the Act exempts the Press, and sometimes expressly exempts broadcasting as well, from securing authorisation for the publication of short excerpts, so that it could be argued that such excerpts may also be recorded if the nature of the work or certain technical programme reasons so required. Of course this would amount to a wider, but nonetheless legitimate, interpretation of the letter of the law.

Another thing is that recordings made by the broadcasting organisation on the basis of the right conferred by the second paragraph of Article 33 may be placed in public archives as being material of historical interest. However, the vaults of the broadcasting organisations do not, strictly speaking, belong to the class of "public archives" as mentioned in the Act. Nevertheless, their claim to this title has some legal backing, and the issue may be one for litigation.

Article 34 releases the broadcasting organisations from the obligation to obtain authorisation to broadcast works recorded on mechanical reproduction contrivances. If the recording has been lawfully made by some person other than the broadcasting organisation, authorisation to broadcast this recording (gramophone record or other phonogram) will not be required, but the user must "respect all the other rights of the author and other right-holders". The law does not say what it means by "all the rights of the author and other right-holders" where phonographic records are concerned. In any event we consider it absolutely impossible to imagine that this has anything to do with the right to a "surtax", as we can find nothing in the Act to substantiate such a right.

5. *The arrangements governing works made by full-time employees* constitute a new departure of considerable importance to broadcasting organisations. The fundamental provision on the subject is set out in Article 16 of the Act, which provides that "when a work has been created by a full-time employee, the body, corporation, business concern, association or other employer in whose service it was created has the exclusive right to exploit the work in the normal course of its activities, without having to apply to the author for a special licence and without having to pay a fee in respect of such use".

The expression "in the course of its activities", as used here, is sufficiently wide to embrace the essential exchanges

of programmes—even the most far-reaching ones—with other broadcasting organisations, thereby entirely eliminating (except in very rare cases) the risk that an author-employee of one station might dictate his own terms to other stations that had repeated a programme containing his work. Infrequent exceptions may, however, proceed from Article 20, which stresses that the above-mentioned principle may be set aside; the legal relationship between the author and the employer may be determined in other ways, either by special regulations, by the statutes or status of the employer, or by a contract between the latter and the author.

The same interesting idea occurs again in Article 22, which governs the case of a person undertaking the making of a work involving the assistance of a number of collaborators; the holder of copyright in a work thus made as a whole is the person undertaking its making, even where the collaborators are not under the same contract of service to him. This provision may prove to be most important in connection with the production of works for sound and visual broadcasting, in which several different people claim copyright in Yugoslavia.

6. With regard to *commissioned works*, the Act only lays down a general principle: "Where the author's work is made in pursuance of a contract, the person making the work shall be the sole author thereof, unless implied otherwise by the very nature of the commission or the contract (Article 21)."

7. *Copyright in cinematographic works* is dealt with in a manner not unfavourable to broadcasting. Article 12 stipulates that the author of the scenario, the composer, the director and the chief cameraman shall be deemed to be the authors of a cinematographic work. When the cinematographic work is used as a whole, copyright shall be exercised by the film maker in dealings with third persons.

The provisions of the Act on this subject also lay down conditions for the screen adaptation and reproduction

of authors' original works, and for the public exhibition of the works so adapted. These conditions also apply to "reproductions or productions made by any other process similar to the cinematographic process", meaning television as well.

8. The term of *copyright* is in conformity with the provisions of the Berne Convention, except for photographic works and cinematographic works where the latter are of the nature of photographic works. These enjoy protection for five years, and works of figurative art for ten years, from the date of publication.

9. *Ancillary rights* are not covered by the Act. Article 82 instructs the Federal Executive Council to issue regulations on performers' rights, and it also authorises it to regulate the rights of broadcasting organisations and record manufacturers.

The Federal Executive Council has already taken the necessary steps to prepare all these additional provisions as a matter of urgency. Those relating to ancillary rights will be embodied in an Ordinance.

10. The new Act also gives a more precise definition of the *jus imaginis*, the right to one's picture, defining it as a personal right to authorise the circulation or the public exhibition of a personal photograph or portrait. This right does not come into operation when the person in question has been recompensed for posing, where figures of contemporary history are concerned, where the pictures of persons are incidental to the portrayal of a landscape or spectacle, where the pictures are of processions, meetings or other similar events in which the persons shown have taken part, and finally where the higher interests of art require the public exhibition or circulation of the portraits, works of art or photographs in question.

Even in the infancy of television in Yugoslavia, these provisions have revealed their very considerable significance as important factors in the system of copyright law.



## NEWS AND INFORMATION

### COUNCIL OF EUROPE

**Committee of Legal Experts on the Exchange of Television Programmes.** — The Council of Europe convened in Strasbourg from 13th-16th January 1958 a Committee of Legal Experts appointed by governments and given the task of examining means of suppressing the legal obstacles under the heading of copyright which stand in the way of exchanges of television programmes. Experts and specialists designated by twelve governments took part in the deliberations, together with an observer sent by the Swiss Government and representatives of international organisations, to wit, the *Berne Bureau*, the *International Union of Publishers*, the *European Broadcasting Union*, the *Bureau international de l'Edition mécanique*, the *Confédération internationale des Sociétés d'Auteurs et Compositeurs* and *Unesco*. The Committee was presided over by Professor Bodenhausen (Netherlands), assisted by Professor Ulmer (Federal Republic of Germany); Mr. Lenoble (France) was designated as Rapporteur. The meeting had before it several documents, among them a report prepared by Mr. Tournier, the Director-General of the B.I.E.M., and Mr. Straschnov, the Legal Adviser of the E.B.U., in their personal capacity, an exchange of correspondence between the *International Union of Publishers* and the E.B.U., and a memorandum submitted to the Committee by the latter organisation. All these documents are appended to Mr. Lenoble's final report.

After a general discussion the Committee concentrated on two main points, the demarcation between the domains of "petits droits" and "grands droits" and the use of television films made by a television organisation<sup>1</sup>.

As regards the first problem the Committee began by hearing of the difficulties encountered in this connection, and then got down to an examination of five specific cases, viz. excerpts of dramatico-musical works, choreographic works, choral works, cinematographic works taken from a pre-existing dramatico-musical work, and songs. In adopting this course it was obliged to observe that any satisfactory form of regulation could not be confined to television alone, and it would have to deal at the same time with the position of such works in sound broadcasting as well.

At the close of its discussions the Committee unanimously adopted, subject to a reservation entered by the expert from the Federal Republic of Germany on the

subject of excerpts, a series of recommendations the text of which is given below :

"The Committee of Legal Experts on the exchange of sound broadcasting and television programmes,

Considering that the 'petits droits' are collectively administered by professional organisations and are exploited under general contracts which make it unnecessary for the sound broadcasting and television organisations to obtain previous authorisation for each work and provide for a global remuneration for the whole repertoire administered,

Recommends to the interested parties to place under this régime :

1. Extracts from dramatico-musical works up to a total duration of 27 minutes used in sound broadcasting or television. This provision does not cover a complete act nor the partial use of a work which preserves all the essential elements and does not interrupt the dramatic action;
2. Choreographic works performed in whole or part in sound broadcasts and, in the case of television, up to a total of 15 minutes and a maximum of 50% of the total length of the work;
3. Choral works in whole or part in sound broadcasting or television;
4. Cinematographic works used in television so far as concerns the rights in the dramatico-musical works on which they are based;
5. Songs, even if interpreted on television by artists in costume and with décor.

The Committee takes note of the declarations of the E.B.U. by which the sound broadcasting and television organisations do not intend to take advantage of the foregoing recommendations in order to reduce the payments previously made by them to authors or their mandatories.

The Committee also takes note of the following declarations by the representative of CISAC :

'The Societies of the Second Federation will reserve for the administration of the rights to be transferred to them a régime which will present no obstacle to the implementation of the above recommendations of the Council of Europe'.

In conclusion the Committee requests the Committee of Ministers of the Council of Europe to re-examine the problem if, after the expiration of a reasonable period, the recommendations addressed directly to the parties have not produced a practical result in all interested countries."

With reference to the use of television films the Committee of Experts was of the opinion that the present difficulties could be traced to the fact that in pursuance of Article 4 of the Berne Convention the rules governing a film varied in accordance with the legislation in the country in which it was used, so much so that the authors of the film might not be the same persons in the country of production and the country of exhibition. In order to skirt the practical consequences of this state of affairs,

<sup>1</sup> As these items have also been examined by the Legal Committee of the E.B.U. and the Bureau of that Committee, reference is invited to page 58, where an account of the work of these bodies is given.

the Committee of Experts decided to recommend the Committee of Ministers to set on foot a European agreement designed to eliminate the obstacles resulting from the principle of national treatment, at least in cases where no specific stipulations were contained in the production contracts. The expert from the Federal Republic of Germany alone considered it advisable to abstain, as he was dubious whether it was desirable to deal separately with the specific matter of rights in television films, seeing that such films were cinematographic works within the meaning of the Berne Convention and the Universal Convention, and that a solution should be sought in the context of an overall settlement.

Subject to this abstention, the Committee of Experts adopted the following recommendation :

“ The Committee of Legal Experts on Exchanges of Sound Broadcasting and Television Programmes

#### Recommends

to the Committee of Ministers of the Council of Europe the establishment of a European arrangement comprising the following provisions :

1. Unless otherwise stipulated, the broadcasting organisation which is the maker of a television film shall exercise the copyrights required for the use of the film on television under the legislation of the country where the film is used.
2. The broadcasting organisation shall be deemed to be the maker, if it has taken the initiative in and responsibility for the making of the television film.
3. The following rights shall be entirely reserved :
  - (a) any moral right recognised in relation to films,
  - (b) the copyright in works not created specially for television films,
  - (c) the right of the composer of music accompanying the television film to collect royalties from television organisations using the film,
  - (d) the rights of authors relating to films other than television films,
  - (e) the rights of authors in respect of the exhibition of television films otherwise than on television.”

At the end of its debates the Committee of Experts agreed to adjourn its session and to resume it if necessary at the call of its Officers and the Secretary-General of the Council of Europe. Such a resumption would be warranted either in order to re-examine the question of the delimitation of repertoires should the parties concerned not arrive at a negotiated settlement within a reasonable time, or in order to frame a draft of the European agreement on the use of television films if so decided by the Committee of Ministers.

### GERMANY (FEDERAL REPUBLIC)

**Performers' Rights. Judgement of the Cologne Landgericht.** — Everything points to the conclusion

that before the copyright laws are revised the performers' professional associations are out to get the courts to give an interpretation of section 2, § 2, of the current Act that is altogether in their favour, thus forcing the legislators not to encroach upon the rights they have acquired at the hands of the judiciary. In the *E.B.U. Bulletin*, No. 45, p. 637, an analysis was given of the judgment by the Berlin *Landgericht* on 8th July 1957, which found for the *Deutsche Orchestervereinigung*, a musicians' union, in their case against the *Sender Freies Berlin*, the broadcasting station, and the City and Province of Berlin. Since then the Cologne Court has been moved in a similar action by the *Zentralverwaltung der Ton- und Bildträgerrechte aufführender und gestaltender Künstler*, another performers' union, against the *Nordwestdeutscher Rundfunk*, Cologne, the City of Cologne having been vouched to warranty by the defendant and having entered the case as co-defendant.

The facts as set forth by the plaintiffs in the bill in chancery were as follows :

The musicians of the Gürzenich Orchestra of the City of Cologne, with the exception of the conductor, figured among the performers who had assigned to the plaintiffs the rights they considered they held under section 2, paragraph 2, of the Copyright Act. The relationship between the City of Cologne and the orchestra was governed by a collective agreement and by special regulations, section 4 of which required members of the orchestra to take part in all City functions and performances of the municipal theatres to the extent that such work could be demanded of the musicians from the artistic point of view. Under an agreement dated 1st September 1955 the City of Cologne had authorised the defendant broadcasting organisation to make an outside broadcast of a concert by the Gürzenich Orchestra which was to take place on 5th October 1955 on the inauguration of the rebuilt concert hall. Before that event the plaintiff organisation informed the defendant broadcasting organisation that the rights of the members of the orchestra had been assigned to the plaintiffs, and that broadcasting of the concert in question would require the plaintiffs' consent. Despite this notification the concert was broadcast “live” on the ultra-short-wave station and was furthermore recorded on a tape. On account of the fact that the broadcast transmission had not been licensed by the plaintiffs, the latter held that the broadcasting organisation had committed an infringement and asked that in future it should be enjoined from broadcasting and recording concerts given by the Gürzenich Orchestra without the plaintiffs' licence, that it should be ordered to pay damages and that it should be directed to indicate whether, when and how many times the tape recording made of the broadcast of 5th October 1955 had been used.

In its bill of particulars the defendant broadcasting organisation denied that the rights had been assigned to the plaintiffs, further declared that section 2, § 2, of the



Copyright Act only gave protection to the conductor of the orchestra at the most, and stated in addition that the tape recording it made was only a monitoring tape which had been effaced immediately after the broadcast.

The City of Cologne, vouched to warranty by the defendant, intervened on its side and declared itself in agreement with its pleadings. It also submitted to the Court a rider to section 4 of the regulations governing the Gürzenich Orchestra, the wording of which was as follows :

*“ All the parties hereby agree that members of the Orchestra must likewise perform for broadcasts of concerts and concert tours, if these are events of the City of Cologne in which the Orchestra is required to appear.”*

Although invited to do so, the plaintiff made no submission on this additional text.

On 21st October 1957 the Court gave judgment for the defendants, citing the following grounds :

It is true that section 2, § 2, of the Copyright Act gives the performer a fictitious copyright by considering him to be an adapter of the work performed. However, this right does not come into being with the giving of the performance and does not protect the performer against the use of his performance if this is done against his will. The right provided for in section 2, § 2, accrues to the performer only from such time as his performance has been recorded, and it can therefore be claimed by the performer only after the first fixation of his performance. Section 2, § 2, of the Act says nothing about the actual fixation being a lawful one, and similarly avoids saying whether the vesting of the fictitious right of adaptation depends on the performer's consenting to the recording of his performance. In order to bridge this gap the Court endorses the opinion of Professor Ulmer (which was also that of the Berlin Court in the judgment mentioned above), to the effect that the fictitious right of adaptation relates only to recordings made with the performer's consent. In fact, the Court argues, it is impossible to speak of an adaptation if the performance has been recorded without the authorisation and without the knowledge of the artiste, and this appears to the Court to be all the more true because the performer's copyright is precisely only a fictitious one, and it is therefore unthinkable that a right of this nature should be granted to a performer who is unaware that he is making an adaptation within the meaning of the Copyright Act or who is unwilling to do so.

While it is clear, therefore, that live broadcasting or a first fixation not licensed by the performer does not constitute infringement of a copyright, it is no less clear that the performer is in need of protection in those cases. Such protection must be sought according to positive law in the rules relating to unfair competition and the protection of personality. The Court held that both the first recording of a performance and the live broadcast transmission thereof, if they were effected against the will of the performing artiste, constitute unlawful acts within the

meaning of the law on unfair competition and a violation of the right to personality guaranteed by Articles 1 and 2 of the Constitution.

In the present case, however, the defendant had not committed an unlawful act by using the performance of the musicians of the Gürzenich Orchestra of the City of Cologne. Leaving aside the question of which members of an orchestra could claim the protection afforded by the law on unfair competition and that guaranteed by the Constitution, the Court was of the opinion that the supplementary clause in the regulations explicitly committed the orchestra in question to perform in events that would be transmitted by radio. As this supplementary clause had not been challenged by the plaintiffs, the Court regarded it as being valid and held that the members of the orchestra had thereby waived in favour of the City of Cologne the right to control the use of their performances in broadcasting.

As regards the tape recording made by the defendant, no blame could be attached to the latter as it was only a monitoring tape which had not been used for other broadcasts and which had been effaced immediately after the broadcast.

There was consequently no reason to grant the plaintiffs damages or to direct the broadcasting organisation to provide the information mentioned in the writ, as this information had been supplied by it in its pleadings.

It is not known whether the judgment summarised above is subject to appeal.

## INDIA

**New Copyright Act.** — We are indebted to the Indian Ministry of Education for the text of the new statute on copyright entitled *The Copyright Act, 1957* (No. 14 of 1957) which was published in *The Gazette of India (Extraordinary)*, No. 15, 6th June 1957.

It is not the intention to analyse this enactment in detail, and this article will confine itself to indicating a few of the more salient features in the new law.

In the definitions prefacing the Act it should be noted that the “author” of a cinematograph film is the owner of the film at the time of its completion, and that the “author” of a record is the owner of the original plate from which the record is made, at the time of the making of the plate.

The Act also establishes a Copyright Office which is invested with certain functions, among them that of keeping a register of copyrights in which may be entered the names or titles of works and the names and addresses of authors, publishers and owners of copyright and such other particulars as may be prescribed. The register of copyrights will be *prima facie* evidence of the particulars entered therein. Another of the institutions under the

Act is the Copyright Board, which will operate like a civil tribunal in copyright matters.

In the manner of the new British Act the Indian statute defines the meaning of copyright in relation to the various classes of works. In the case of literary, dramatic or musical works, copyright includes, among other things, the exclusive right to authorise the communication of the work by radio-diffusion and communication to the public by a loud-speaker or any other similar instrument of the radio-diffusion of the work. In the case of artistic works (in other words paintings, drawings, engravings, photographs, architectural works of art and any other works of artistic craftsmanship), copyright, although it comprises the exclusive right to authorise the inclusion of the work in any cinematograph film, and probably also in any television film, does not include the right to authorise the broadcasting of the work. Putting this in another way, the live televising of artistic works is not conditional upon the author's consent and will not attract a fee, a rule which might be thought to be contrary to the Berne Convention and in particular to Article 11 *bis* thereof, at least as regards works attached to countries that are members of that Union. In relation to cinematograph films and records, copyright expressly embraces the exclusive right to authorise broadcasting. This provision thus goes farther than is contemplated in the draft Conventions on ancillary rights, especially the ILO one, which as regards broadcasting only gives the manufacturer of a phonographic record a right to remuneration.

In the matter of ownership of copyright the regulations stay very close to those in the British Act, since in the case of photographs and cinematograph films commissioned for valuable consideration the person giving the commission will be the first owner of copyright, and in the case of a work made in the course of employment under a contract of service or apprenticeship the employer will be the first owner of copyright, in the absence of any agreement to the contrary.

The term of copyright is the usual one, covering the life of the author and fifty years after his death, though copyright in cinematograph films and records expires fifty years from the beginning of the calendar year next following the year in which they were published.

Of the compulsory licences provided for in the new Act there is one which has a special bearing on broadcasting, the application of which is, however, limited to Indian works, these being literary, dramatic, musical or artistic works whose author is a citizen of India. If at any time during the term of copyright in any such work which has been published or performed in public, a complaint is made to the Copyright Board that the owner of copyright has refused to allow communication to the public by radio-diffusion of such work or in the case of a record the work recorded in such record, on terms which the complainant considers reasonable, the Copyright Board may direct the Copyright Office to grant to the complainant a licence, subject to payment to the owner of the copyright of such compensation and

subject to such other terms and conditions as the Copyright Board may determine.

Another licence contemplated by the Act, which does not affect broadcasting directly as it concerns the right of translation, is nevertheless worthy of mention. The Act allows any person to apply to the Copyright Board for a licence to produce and publish a translation of a literary or dramatic work in any language. The licence will, however, only be granted if, among other things, a translation of the work in the language mentioned in the application has not been published by authorisation within seven years of the first publication of the work. As we see it, this provision is contrary both to the Berne Convention and to the Universal Convention: to the first, because it does not reserve the exclusive right of translation for at least ten years, and because it applies to translations into *any* language, and not merely the language or languages of the country, and to the second, because it does not restrict the option of making a translation to the national language or, where applicable, one of the national languages. It may therefore be queried whether such a sweeping translation licence can be applied in practice.

A special chapter is given over to performing rights societies. These are required to publish and file with the Copyright Office a statement of all fees, charges and royalties they propose to collect, failure to do which may debar them from instituting civil or criminal proceedings in relation to any work not included in such statements. If objections are lodged concerning the fees, etc., notified to the Copyright Office, such objections will be referred to the Copyright Board for its decision. The Board has power to make alterations in the filed tariffs, and the society will be bound to abide by them. No performing rights society will have any right of action against any person who has tendered or paid the fees, etc., laid down in the published tariffs or, where applicable, the tariffs as altered by the Copyright Board.

The chapter dealing with the rights of broadcasting authorities merits particular attention. It creates and vests in the broadcasting authority a special right known as the "broadcast reproduction right" in its programme, and such right will subsist for twenty-five years from the beginning of the calendar year next following that in which the programme is first broadcast. This right is deemed infringed whenever a programme thus protected or any substantial part thereof is rebroadcast or caused to be heard in public without the licence of the owner of the right. The same applies if the programme is utilised for the purpose of making a record. It should however be pointed out that the law contains an obvious loop-hole, because while it protects programmes against being *heard* in public, it overlooks communication to the public of the visual element of a television broadcast.

It is further stated that a licence to utilise a broadcast for the purpose of making a record will not take effect unless the person to whom this licence is granted has also obtained a licence to record the work embodied in the



programme. It is also laid down that the right conferred on the broadcasting authorities will not affect either the copyright in literary, dramatic and musical works or the copyright in phonographic records.

Among the acts which do not constitute an infringement of copyright (and which are in the main the everyday exceptions) mention may be made of "fair dealing" with a literary, dramatic, musical or artistic work for the purpose of reporting current events by radio-diffusion or in a cinematograph film or by means of photographs. In addition, it is not deemed to be an infringement of copyright to make a record from a literary, dramatic or musical work once records of the same work have been made by or with the consent of the copyright owner, and after the prescribed notice has been given to the owner of the copyright in the work it is proposed to record.

Copyright subsisting in a record is not infringed by causing it to be heard in public in residential premises or as part of the activities of a club, society or other organisation which is not established or conducted for profit.

The new Act contains transitional provisions and repeals in particular the *Indian Copyright Act of 1914*, the statute which has been in force hitherto.

## UNITED KINGDOM

**Copyright Act, 1956. Compulsory Licence.** — A case of some importance and interest concerning the "Compulsory Licence" provisions of the Copyright Act, 1956, was the subject of a recent judgment of the Chancery Division of the High Court of Justice, London. The essential facts, which were not in dispute, were as follows :

Nestlé Company Limited, the well-known manufacturers of chocolate, had conceived the idea of distributing to the public gramophone records, specially made to their order, as part of an advertising campaign and as an aid to the sales of chocolate. To obtain one of these records, the members of the public were invited to fill up a coupon and send it to the Company together with a postal order for one shilling and sixpence and three "wrappers" of a sixpenny, two-ounce bar of Nestlé's milk chocolate. In return they would receive one of a number of records reproducing modern popular tunes. The records, of which a choice of six were at that time available, and which were described in evidence as being made on a thin film of cellulose acetate and by a revolutionary method of production, were manufactured for Nestlé Company Limited by The Hardy Record Manufacturing Company Limited. The records were single-sided and had a playing time of approximately one minute forty-five seconds.

The copyright in the recorded work which was the subject of the lawsuit was controlled and exercised by the

music-publishing firm, Chappell & Company Limited, as exclusive licensees, to whom an application was duly made for permission to record the work. Permission was refused—presumably because Chappell & Company Limited viewed with disfavour the exploitation of their work in the manner contemplated by the two Companies—whereupon the latter purported to record the work under the compulsory licence provisions of Section 8 of the Act and duly served the required notices and otherwise complied with the statutory formalities as laid down in regard thereto.

Chappell & Company Limited thereupon filed a lawsuit seeking an injunction to restrain (1) The Hardy Record Manufacturing Company Limited, who were the second defendants, from recording the work and (2) Nestlé Company Limited, who were the first defendants, from distributing the resulting records.

Section 8, sub-section (1), of the Act provides that the copyright in a musical work is not infringed by the making of a record of the work in the United Kingdom, if—

- "(a) records of the work, or, as the case may be, of a similar adaptation of the work, have previously been made in, or imported into, the United Kingdom for the purposes of retail sale, and were so made or imported by, or with the licence of, the owner of the copyright in the work;
- (b) before making the record, the manufacturer gave to the owner of the copyright the prescribed notice of his intention to make it;
- (c) the manufacturer intends to sell the record by retail, or to supply it for the purpose of its being sold by retail by another person, or intends to use it for making other records which are to be so sold or supplied; and
- (d) in the case of a record which is sold by retail, the manufacturer pays to the owner of the copyright, in the prescribed manner and at the prescribed time, a royalty of an amount ascertained in accordance with the following provisions of this section."

Sub-section (2) reads :—

"Subject to the following provisions of this section, the royalty mentioned in paragraph (d) of the preceding sub-section shall be of an amount equal to six and one-quarter per cent of the ordinary retail selling price of the record, calculated in the prescribed manner."

It was not in dispute that the defendants had complied with the requirements of paragraphs (a) and (b), or that they were fully prepared to pay the royalties prescribed by paragraph (d) and by sub-section (2). The case, therefore, can be said to have turned upon the interpretation of paragraph (c) and the intention of the defendants to "sell the record by retail" within the meaning of that paragraph.

It was admitted that Nestlé Company Limited were not in any way concerned with the business of making or selling gramophone records but with the production of chocolate confectionery but it was, nevertheless, claimed

on behalf of the defendants that the supply of copies of the record to members of the public in return for a cash payment of one shilling and sixpence was a "sale by retail" and that such one shilling and sixpence represented the "ordinary retail selling price of the record" within the meaning of sub-section (2) on which the prescribed royalties should be calculated.

The plaintiffs claimed, *per contra*, that there was no retail sale as contemplated by the section and that the one shilling and sixpence paid for the record was not a true retail price. The defendants were not therefore, it was claimed, entitled to rely upon Section 8 of the Act since the conditions of sub-section (1) had not been fulfilled.

Judgment was delivered in favour of the plaintiffs, Chappell & Company Ltd., on 14th November, 1957, the Judge (Mr. Justice Upjohn) holding that the transaction

could not be properly described as a transaction of retail sale within the meaning of the section. He ordered that there must be an injunction against the defendant Companies and the usual inquiry as to damages, the defendants to pay the costs. In view, however, of the intention of the defendants to appeal, the Order was suspended as regards the recordings which had already been made (the defendants undertaking not to make and distribute further recordings) as also in respect of the inquiry into damages, pending the decision of the Appeal Court.

The defendant companies duly appealed and the case was heard before three Judges of the Court of Appeal in London on 5th and 6th February, 1958. Judgment, however, was reserved so that the result of the appeal is not yet known.

B. B.



## BOOK REVIEWS

We are privileged to have been able to secure the collaboration of two experts of such repute in the field of copyright as Dr. Bénigne Mentha and Dr. Alfred Baum for this bibliographical section of the Review. The former was Director of the international Berne Bureaux for many years and has left an indelible impression on all discerning minds as an unparalleled authority on the problems with which we are concerned. The latter, who was legal adviser of the I.F.P.I. until 31st December 1957, has contributed a number of salient features to the structure of copyright and has, with no less skill, considerably enhanced the doctrine of "ancillary rights". We should like to think, for our own sake and for that of our readers, that these two eminent jurists will continue to give us their support and we shall of course respect at all times the opinions expressed by them in our columns, which will reflect the free expression of their own thoughts and ideas.

Ed.

**Der Rechtsschutz der ausübenden Künstler, der Hersteller von Tonträgern und der Sendegesellschaften in internationaler und rechtsvergleichender Sicht**, by Eugen Ulmer. Published by C. H. Beck'sche Verlagsbuchhandlung, Munich, 1957. (Brochure of 97 pages.)

## I

In 1951 Professor Eugen Ulmer, then Professor in ordinary at Heidelberg and now at Munich, published his *Urheber- und Verlagsrecht*. The book was destined to be an immense success, and it had the power of absorbing the reader and tempting him to return again and again to browse through its pages. Indeed, nothing like it had ever been written on copyright before, at least in German legal literature. Its perspicuity of thought, its logic of exposition, its depth of subject-matter and not least its masterly writing made it a real delight to read.

I reviewed the book at the time in *Le Droit d'Auteur* and made no attempt to conceal my enthusiasm. Apparently it is now almost out of print, and a new edition is said to be in preparation which will undoubtedly take into account the legal developments that have occurred since the appearance of the first edition.

In the intervening period Professor Ulmer has ventured into new legal pastures, and primarily those of "ancillary rights". The fruit of his studies is a volume which appeared in 1957 under the title of *Das Rechtsschutz der ausübenden Künstler, der Hersteller von Tonträgern und der Sendegesellschaften in internationaler und rechtsvergleichender Sicht*.

This too is a work of a very high standard. Again one is filled with admiration for the style, the erudition of its contents and the balancing of the various interests at stake.

There is, however, a fundamental difference between the two works. In his *Urheber- und Verlagsrecht* Professor Ulmer is discussing a branch of law in the light of existing laws and conventions. His latest work, on the other hand, is devoted to a subject that will only find its definitive expression in a convention that is yet to be framed and in the domestic enactments that have yet to be adapted to it.

This necessitates a different approach to the subject. Professor Ulmer was unable to draw on the commentaries on a specific codification, but instead had to predicate his

considerations on the preliminary deliberations and draft texts that have seen the light in the last few years. These draft texts are the Rome preliminary draft of 1951, which he rightly characterises as a milestone in the development of this subject, together with the I.L.O. draft elaborated in July 1956 and the draft adopted in March 1957 in Monte Carlo.

In his treatment of these texts Professor Ulmer gives preference to the Monte Carlo draft. He clearly sets out from the premiss that the need is to draw up a convention that will be acceptable to every country, even those which are the most backward in cultural matters. Like the other eminent authorities who collaborated on the Monte Carlo draft, however, he looks forward to an improvement in the provisions of the convention as soon as there is a rise in the cultural level in the States in question.

This tendency in Professor Ulmer's book is quite unmistakable. It shows up, in the first place, in the fact that the Monte Carlo draft is taken as the substantive basis for the discussion. Admittedly the Rome draft and the I.L.O. draft are brought into the picture from time to time, but the criticism is—if I may say so—purely negative. It is demonstrated that this, that or the other provision in the Rome draft and the Geneva draft might give rise to difficulties, difficulties that the Monte Carlo draft avoids. On the other hand the positive elements which are to be found in both the first-mentioned drafts come in for rather scant treatment.

This tendency is also apparent in the fact that the text of the Rome draft and the Geneva draft is not given, while the Monte Carlo draft is reproduced in English, French and German.

Incidentally, the debate on the subject in various countries has shown that the Geneva (I.L.O.) draft in particular has either not been heard of, even in copyright circles, or is dismissed in a somewhat summary way. Indeed, it was not until November 1957 that a German translation of this draft was made available, and then only to a very limited circle of persons directly interested.

Professor Ulmer can hardly be blamed for taking the line he does. He did not take up the question of ancillary rights officially until the rupture (which we may hope is only temporary) between the I.L.O. on the one hand and the Berne Bureau and Unesco on the other had already taken place. But he had neither taken a hand in framing the Rome draft nor had any first-

hand experience of the extremely arduous negotiations that had led up to the codification of the Geneva text.

Consequently he depicts rather briefly the developments leading from the Rome draft to the Geneva draft on the one side and the Monte Carlo draft on the other. Here, however, his explanation calls for some amplification. The fact is that in October 1954 the Rome draft was subjected to a meticulous scrutiny lasting several days by a panel of international authorities. The participants in this examination, in which the remarks of Dr. Bolla were particularly influential, included not only the representatives of the three interests directly involved but also the representatives of the authors. Thus at the time the Rome preliminary draft represented the only basis for further discussion.

We are now confronted by the following situation.

There are under consideration the Geneva draft, which goes back to the Rome text, and the text produced in Monte Carlo for a Universal Convention. It would appear to be quite impracticable to take two drafts that differ so substantially from one another as the basis for a Diplomatic Conference.

One can therefore only welcome the unconfirmed report that a further Committee of Experts is to be convened. The terms of reference of this Committee would be to work out a new draft that would form the basis for discussion at the Diplomatic Conference.

## II

What will be the shape of this new draft? Admittedly, the I.L.O. draft is in need of revision, but nevertheless it seems to be not wholly unsuitable as a working document. The Monte Carlo draft is couched in much simpler language, and is considerably easier to understand than the Geneva text. This circumstance in itself, however, can in no way be construed as meaning that the Geneva draft should be shelved *sine die* and the Monte Carlo draft chosen as the starting point for the future deliberations. In order to decide in favour of one or other of the texts, one ought instead to undertake a thorough review of the provisions contained in both.

For the time being, however, such a review would not be opportune. Everything is still in a state of flux, and we must wait to see the results achieved by the new Committee of Experts.

For the would-be student of these developments a careful perusal of Professor Ulmer's book is indispensable, though he should not confine himself to this reading. A study of the Geneva draft is mandatory if one wishes to picture the situation objectively.

A detailed monograph on ancillary rights is due for publication in the very near future. Its authors are Professor Greco, of Turin, Professor Bergström, of Upsala, and Dr. Straschnov, of Geneva. These names alone are sufficient guarantee that the work will undoubtedly contain a wealth of valuable material.

A paper by Dr. Wilhelm Peter, of Vienna, entitled *Betrachtungen zum Monaco-Entwurf eines internationalen Abkommens über "verwandte Schutzrechte"*, which appeared in *Archiv für Urheber-, Film-, Funk- und Theaterrecht*, Vol. 24, Part 5/6, 1957, p. 336, may also be consulted with advantage. In it the author throws out valuable suggestions that should be borne in mind in future deliberations.

When the above-mentioned work has been published and when the Committee of Experts has drawn up a new draft, the time will be ripe to adopt a critical stand on the whole project.

It only remains to touch lightly on one further problem. There is no knowing whether the United States will ratify the convention. It certainly has the best of intentions to do so; but then it also had the firm purpose of ratifying the Washington Convention, or it would never have played host to the Washington Conference. For all that the Washington Convention was not ratified.

In the case of the convention on ancillary rights, however, the question also arises whether the United States will indeed be in a position to ratify. It is rather doubtful, to say the least, whether Congress (the Senate and the House of Representatives) is competent to legislate in the field of ancillary rights or to conclude international conventions on the subject. The prerequisite for this is that the subjects for protection are *creative works*. But this is a matter for Congress alone to decide, and there is no means of predicting what its decision will be.

We thus have the following situation. If the Geneva draft, with certain amendments, is raised to the dignity of a convention, the U.S., and a large number of smaller States in its train, will not ratify the Convention. If, however, the Convention takes over the Monaco draft this will cause disappointment in the highly advanced States in Europe. But it would be nothing short of tragic if the European States were to forgo under U.S. influence a better material settlement by means of a Convention on the pattern of the Geneva draft, only to find that even this inferior Convention will not or cannot be ratified by the United States.

Under these circumstances there is, as I see it, only one solution: the Convention should in the main take over the provisions of the Geneva draft but should provide for exceptions whereby any State that signs or accedes to it could declare that it will not be bound by certain provisions. The United States will then be very well able to ratify. Should it not do so (because the Federal legislature lacks competence), then at least the progressive States in this matter, particularly those in Europe, will have an instrument to hand which to all intents and purposes conforms to the views which they expressed in their reactions to the Rome draft and which preside over the national legislation now in force or likely to be passed in the near future.

The unresolved questions in this situation should not prevent us, however, from thanking Professor Ulmer for



his outstanding work and expressing the hope that he will continue to give us the benefit of his opinions in the further course of the preparatory work.

A. B.

**L'Acteur**, by Pierre Chenais, Agent-General of the French National Union of Actors. Paris, Librairie Technique, 25-27 place Dauphine, 1957. (Paper-backed volume of 317 pages.)

This work is one of a series devoted to conditions in the various careers. It examines in a very thorough manner, with the help of a considerable amount of reference material, the present status of the actor in France, a country where this profession is nowadays highly organised. The National Union of Actors was the first association, whose establishment dates back to 1890; more recently a National Committee of Actors has been set up under the chairmanship of Mr. Gérard Philipe. Pierre Chenais is the Agent-General of the older organisation, and he explains how over the years the acting profession has developed a sound and efficient framework under the influence of this professional association.

This is not the place to dwell on this first part of the work, but a few words should be devoted to the second part, which deals with the rights of actors and musicians as performers, i.e. the question whether those who interpret works created by authors are entitled to protection parallel or similar to copyright for their performances. Let us admit that they are, in principle. Even if it is conceded that the performer's rendering cannot be placed on the same footing as a literary or artistic work, the possible alternative forms of protection are the same for both performer and author: both can claim in respect of their works or performances either an exclusive right to authorise or prohibit their use, or else a mere right to remuneration in the event of use.

For many years the situation of performers before the law was fairly straightforward. The performance of a performing artist implies, in the first instance, a personal appearance, the terms for which are fixed by the person making the appearance (who can always join a union if he is too weak to stand up to the other contracting party). In any event, he has no basis other than his live and ephemeral performance on which to found additional demands. But with the coming of technological developments such as the gramophone and the radio the performer's act is now capable of being recorded, preserved and utilised in divers ways in terms of time and space. As a result, the users instead of relying on live performances are tending to employ recordings of earlier performances, preferably those of star performers: they pay less to get a product of superior quality, or at least of greater repute. And in the long run all performers will be the losers—the stars themselves, because they are being undercut by their own recorded performances, and the other artistes because they are less in demand.

The performers believe the antidote to this evil lies in following the example of the authors and demanding protection against secondary uses of their works. Their case, which is presented learnedly and at length by Mr. Chenais and is over-summarised here, is as follows: firstly, some further payment is due when a live performance given before a limited audience is additionally recorded on records or broadcast; secondly (and here lies the rub), any use in public of a contrivance on which a performance is recorded should attract a fee.

Is a continuing right of this kind in a finished product (e.g. a record or a tape) likely to improve the performers' lot? Yes, from the viewpoint of the virtuosi whose renderings are recorded. But it is not easy to see how this supplementary fee is going to induce the public to make more extensive use of live music, one of the main goals, if not the prime objective, of the performers. For this reason the writer would hesitate to affirm at this day and hour that such protection is a necessity.

The question should be examined further in all its aspects. If records are to be burdened with a new fee, one cannot refuse the authors an opportunity of stating their case, or prevent the broadcasters from calculating the effects of the burden they would have to bear. To be sure, the authors have long controlled the secondary uses of their works. But they do not have the advantage of being able to turn their creative talents to account like the performers, who make money out of their interpretative gifts by entertaining the public and by recording their playing. There is no need to establish complete parallelism between authors and performers.

The performers' claims in themselves are understandable, and we are sympathetic to them. However, the important thing is to keep them in context, alongside the rights of the authors and the needs of the broadcasting organisations. Some authors' circles maintain that the performers are sufficiently protected *de lege lata*. In Switzerland, for example, musicians who possess the requisite ability can build up a respectable career. It is by no means certain that this holds good everywhere else.

Mr. Chenais' book, within its geographical limits (which are wide enough, as he is writing of France), is a highly instructive one. It espouses a maximum programme which for our part we believe to be difficult of achievement to the full, but which cannot fail to attract the notice amply deserved by the remarkable competence and drive of the author.

B. M.

**Urheberrecht oder geistiges Eigentum**, by Georg Roeber, Doctor of Laws. Baden-Baden, Verlag für Angewandte Wissenschaften, 1956. (Brochure of 55 pages.)

Georg Roeber, who resumed publication in 1954 of the *Archiv für Urheber-, Film-, Funk- und Theaterrecht*

(UFITA) founded by the late Willy Hoffman, has had the happy idea of launching under the auspices of the magazine a series of monographs in which problems that are dealt with more or less sporadically in the pages of the review can be re-examined more thoroughly. In so doing he hopes to make a greater contribution to the advancement of science than by articles that are necessarily less painstaking and more at the mercy of day-to-day fluctuations.

The first of these brochures (which by their length and conciseness are really small volumes) is from the pen of Mr. Roeber himself. It poses a question: should the rights of the author in his work be styled copyright or intellectual property? The answer is unfolded in the course of a penetrating analysis.

The feeling and taste for appropriate terminology has at all times been a feature of German learning, so it is hardly to be wondered at that, on the occasion of the revision of copyright law which is now being canvassed in Germany, the jurists of the Federal Republic should again feel impelled to give the right of creators of literary and artistic works a technical designation based on its inherent character.

Mr. Roeber reviews the doctrines of the past which regarded the author's right now as a pecuniary right, now a right *in personam*, now a dual right *sui generis*, and finds them wanting. One understands why he rejects a theory which places the emphasis exclusively on either the pecuniary or the personal element, since both are joined in the exploitation of a work. But why rule out the concept of a right *sui generis*? I do not think Mr. Roeber is against it because it is wrong; he quarrels with it rather as being a convenient device to spare us the trouble of more sustained analysis and classification.

If a definition is sought in which the legal nature of the author's right is given, the idea of property is bound to crop up sooner or later. In France it is quite usual to speak of literary and artistic property, and the new French Act of 11th March 1957, which has at long last replaced the old revolutionary statute of the late 18th century, adopts the term "literary property" in preference to that of "copyright"—the right of the author. In Germany, too, some first-rate brains would now like to substitute the expression *geistiges Eigentum* for the word *Urheberrecht*. It is undeniable that a designation containing the word "property" or its German equivalent *Eigentum* suggests an affinity to a universally recognised institution of law, and that this is apt to appeal to the facile mind. For all that, the question is not so much to light upon a convenient label as to see matters in their true light, and to liken the right of the author in his work to a genuine right of property (on the example of Napoleon III) is to put the truth in a strait-jacket. Mr. Roeber ably shows the very important differences between the two rights, as in their duration, and the role of the community, and his criticism in my view is a pertinent one. But by rejecting a definition of copyright that hinges on the right of ownership, one avoids an error without revealing the

truth. Since "the author's right" (*le droit d'auteur*) or *Urheberrecht* are rightly considered as inadequate to denote the nature of the right they cover, should one not suggest some more meaningful term? Mr. Roeber refrains from so doing, perhaps because he regards the above-mentioned two expressions as sufficient. Personally I am of that opinion; I am content with a purely stylised label, alien to the substance of the matter, provided that it does not mislead. To those who are less accommodating I would venture to commend the idea of Professor Ernst Hirsch, of the Free University of Berlin. In his view copyright is a right of sovereignty the creator exercises in his creation (*Herrschaftsrecht des Werkherrn*). In France Mr. Marcel Plaisant has also used the word "sovereignty", applying it particularly to the prerogatives of a personal nature, a fact which incidentally does not prevent its extension to the pecuniary powers.

However this may be, Mr. Roeber's work has the great merit of forcing us to meditate on what copyright really is. Working to think rightly, as Pascal said, is the foundation of ethics, and we might add that an equitable weighing of interests is the mark of every enlightened legislator.

B. M.

**Die Urheberschaft am Film**, by Georg Roeber, Doctor of Laws. Baden-Baden, Verlag für Angewandte Wissenschaften, 1956. (Brochure of 49 pages.)

For centuries literary and artistic creation was regarded as something a man did all by himself. People set out from the idea that he should be protected in his capacity as the author, and that it was always a simple matter to determine *in concreto* the person in whom this right vested. Even in cases of collaboration, the joint authors, generally few in number, remained identifiable and hence susceptible of protection without much difficulty, unless they had resorted to the system of "collective work", the term André Maurois uses to define the relationship between Alexandre Dumas the elder, as the master, and Auguste Maquet, as the employee.

The silent film and above all the sound film changed all that. In theory it is possible to visualise one and the same author inventing the subject of the work, writing the scenario and dialogue, composing the music, directing the acting of the cast and producing the picture (Charlie Chaplin to a large extent possesses this all-round genius). But as a rule film-making presupposes the combined efforts of a fairly large number of people forming a team under the direction and leadership of an organiser. We thus have an organised band of workers in a common cause. The subject matter of the right is clearly determined: it is the cinematographic work. But what of the beneficiary of the right, the original grantee of protection? Attempts have sometimes been made to establish a kind of hierarchy among those who worked on the film, separating the intellectual creators from the actors



and the mere extras. A possible solution, no doubt. Nevertheless many people, and among them Mr. Roeber, believe that it unfairly plays down the contribution of the person who holds the reins of the whole equipage. Those who collaborate in a film form a team, as is apparent from the credit titles, and for that team it is essential to have a single co-ordinating and managing authority. This being so, should one not bestow the copyright on this organiser, this artistic director, as the other participants are only in varying degrees "the docile instruments neath his conquering bow", as the poet Louis Bouilhet might have said?

This argument which Mr. Roeber ably expounds is deserving of serious examination. One would unhesitatingly fall in with it, but for the existence of some scruples as regards the creative contributors. Is it fair, for instance, that the writer of the dialogue, the composer of the music, who both furnish contributions that are used as they stand or without major alterations, should be passed over as authors? It would rather go against the grain to admit this. But the difficulty is perhaps not insuperable. The late Professor de Boor suggested giving the associates in films who ranked as joint authors the right to be named in the credit titles and to be protected against defamatory distortions (*Verschandelungen*) of their contributions. A safeguard of this kind for the personal interests would suffice; the pecuniary rights would be dealt with by contract between the joint author and the artistic director. Surely all this means is that the latter should wield, in addition to his work as an intellectual creator, the financial power, the all-important capacity in motion picture production? And this is probably why Mr. Roeber concedes that the original author of a film can be a corporate body, or juridical person.

I can perceive the slope that leads to this conclusion, but I am loth to venture upon it. The literary or artistic work necessarily has a physical person (or several such individuals) as its author or authors. It seems to me we are shutting our eyes to reality if we do not proceed from this premiss. So, if the artistic director is at the same time the financial backer, all is well. But in the contrary event I wonder whether Mr. Roeber's theory would not result in vesting the original copyright in the film in the business entity producing it. Far be it from me to contest the importance of money in the making of motion pictures, but it would seem dangerous to accord it a role that it cannot play. Capital of itself cannot bring a motion picture into being; yet it is capital that enables it to be staged and filmed, both of which are exceptionally costly operations, so much so that the financial factor is bound to have considerable influence in the film-making process. By deciding that the business producer would have a mandate to represent the authors in dealings with outsiders and to enter into contracts for the commercial exhibition of the film, we should be allotting his rightful place to the purveyor of funds (who thus may be a juridical or corporate person) without resorting to a construction that outsteps the confines of reality.

Even if one does not agree with Mr. Roeber all along the line, there is much of value to be derived from a perusal of his work. His analysis of the collective creative process leading up to the film (cf. the preface) bears witness to sound technical knowledge. He distinguishes, compares and classifies. A splendid effort, in which the born lawyer comes into his own, and one that is particularly appreciated in what might aptly be called the moving field of motion pictures.

B. M.

## E.B.U. ACTIVITIES

### MEMBERSHIP OF THE ADMINISTRATIVE COUNCIL IN 1958

As a result of various measures involving the internal reorganisation of some of the organisations represented on the E.B.U. Administrative Council, membership of the latter as from 1st January 1958 is as follows<sup>1</sup>:

*President*: Sir Ian JACOB, K.B.E., C.B. (B.B.C.)

*Vice-Presidents*: Mr. Georges CONUS (S.S.R.)  
Mr. Léon DAUMARD (R.T.F.)

<i>Administrators</i>	<i>Alternates</i>
Dr. K. CEIKA (Oesterreichischer Rundfunk Ges. m.b.H.)	Mr. W. FÜCHSL
Mr. F.E. JENSEN (Statsradiofonien)	Mr. E. JENSEN
Mr. E. SUNDSTRÖM (Oy. Yleisradio Ab.)	—
—	Mr. C. BONAMI (R.T.F.)
Dr. F. STADELMAYER <sup>2</sup> (A.R.D.)	Dr. H. BRACK
Mr. M. RODINO (R.A.I.)	Mr. G.F. ZAFFRANI
Mr. J.B. BROEKSZ (N.R.U.)	Mr. A.J. van der MADE
—	Mr. M. BEZENÇON (S.S.R.)
—	Mr. C. CONNER (B.B.C.)

### APPOINTMENT OF Mr. CHARLES GILLIÉRON AS DIRECTOR OF THE E.B.U. ADMINISTRATIVE OFFICE IN PLACE OF Mr. LÉO WALLENBORN

Following the decision of the General Assembly of the E.B.U., recorded below, to grant Mr. Léo Wallenborn an honourable discharge from his duties at his own request, Mr. Charles GILLIÉRON, the candidate of the Société Suisse de Radiodiffusion (S.S.R.), was appointed Director of the Administrative Office and Secretary-General of the Union. This appointment, which took

effect officially on 1st February 1958, will become effective when the present occupant of the post is able to hand over the entire responsibility for his duties to his successor, in accordance with the conditions laid down by the General Assembly.

Mr. Charles Gilliéron, who was born in 1912, is a doctor of law and lecturer at the University of Lausanne. Since 1939 he has been President of the Société Romande de Radiodiffusion (which operates the Studio of Lausanne within the framework of the S.S.R.) and in this capacity he was first a member and then until recently Vice-President of the Central Committee of the S.S.R. He was one of the delegation sent by the latter to the Conference in Torquay at which the E.B.U. was founded in February 1950 and has sat on the Administrative Council of the Union as Administrator-Alternate since its inception, being well known in this capacity in international and more especially in European broadcasting circles, where his doctor's thesis on *Copyright in Broadcasting* made a favourable impression.

Mr. Léo WALLENBORN, whom he succeeds, was a member of the Directorate of the Institut National Belge de Radiodiffusion (I.N.R.) from 1936. The latter appointed him in his capacity of Administrative Director and Director of its Secretariat to assume in February 1946 the functions of Secretary-General of the Meeting of inquiry which attempted at that time to regroup all the European broadcasting organisations into one single international association. As is known, this meeting did not attain its objectives but from the work done on that occasion sprang up, alongside the Union Internationale de Radiodiffusion (U.I.R.), the Organisation Internationale de Radiodiffusion (O.I.R.) which called upon Mr. Wallenborn from the start and appointed him Director of its Administrative Office and Secretary-General during the period when its headquarters and services were in Brussels. In August 1949, at the conference organised on the initiative of the R.A.I. in Stresa for the purposes of investigation and *rapprochement*, Mr. Wallenborn was put in charge of the General Secretariat, and in February 1950 in Torquay, when Mr. Anglès d'Auriac was unanimously appointed Director of the Technical Centre of the European Broadcasting Union, Mr. Wallenborn was nominated Director of its Administrative Office and Secretary-General in similar conditions. In recognition of his services to broadcasting, Mr. Wallenborn was authorised by the board of management of the I.N.R. to bear the honorary title of the

<sup>1</sup> Cf. *E.B.U. Bulletin* No. 40, page 889.

<sup>2</sup> In his capacity of President of the A.R.D. for 1958.



function he latterly performed at the Institute, and was appointed *Chevalier de l'Ordre de la Couronne* and *Chevalier de l'Ordre de Léopold* successively by the Belgian Government.

## EIGHTH ORDINARY SESSION OF THE GENERAL ASSEMBLY

This session was held in Lausanne at the Lausanne Palace Hotel on 23rd and 25th November 1957, under the chairmanship of the President, Sir Ian Jacob, assisted by Mr. G. Conus and Mr. L. Daumard. Twenty-four active and three associate member organisations were represented, and Dr. M.A. Andrada, Secretary-General of the International Telecommunication Union (I.T.U.), and Mr. L.W. Hayes, Vice-Director of the C.C.I.R., were present as observers on behalf of the I.T.U.

Replying to the welcome extended to him by the President, Dr. Andrada made a statement that was warmly applauded, in which he paid particular tribute to the E.B.U. Technical Committee for its fruitful contribution to some of the work carried out by the I.F.R.B. and the C.C.I.R., and stressed the importance for the I.T.U. of the work of the specialised non-governmental agencies. He assured the E.B.U. of the interest felt by the I.T.U., within the limits of its competence and on a world-wide scale, in those aspects of telecommunications which were of particular importance to the operation of radio and television services.

The General Assembly then reviewed the activities of the Union on the basis of the various reports submitted to it and the statements made by the Presidents of the three Committees, and was able to ascertain that the Union continued to thrive, that its activities were not only coherently planned but their usefulness to members was steadily increasing. Similarly, the E.B.U.'s financial position continues to be very healthy, a fact which is borne out by the surplus of approximately 20,000 Swiss francs recorded at the end of the financial year 1956, the satisfactory implementation of the budget for 1957 and the possibility of contemplating an expenditure of more than 1,200,000 Swiss francs in the financial year 1958 without increasing the value of the subscription unit.

The agenda of the session also included the consideration of the request from Mr. Wallenborn, Director of the Administrative Office and Secretary-General of the Union since its creation, to be released from his post for personal reasons. This request was received with regret by the General Assembly which discharged him honourably from his position, as from 30th June 1958.

To replace Mr. Wallenborn, the General Assembly chose, from the five candidates presented, Mr. Charles GILLIÉRON, President of the Société Romande de Radiodiffusion and Vice-President of the Central Committee of the Société Suisse de Radiodiffusion, whose official candidate he was. Mr. Gilliéron took up his new post

on 1st February 1958 and his new powers will be handed over to him effectively in the course of the month of March.

The General Assembly decided to accept the invitation of the Arbeitsgemeinschaft der Öffentlich-Rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland to hold its 9th ordinary session in Munich from 22nd to 24th November 1958.

## SEVENTEENTH MEETING OF THE ADMINISTRATIVE COUNCIL

Under the new system of organisation for the autumn meetings of the Union's administrative bodies and committees, the first part of this Meeting was held at the headquarters of the Union in Geneva from 21st to 23rd October 1957. The second part was held a month later in Lausanne at the same time as the 8th ordinary session of the General Assembly.

Following established practice, the agenda of this Meeting had mainly been planned round the statutory session of the General Assembly which was to follow, but it also included the study of the reports on the work of the annual plenary sessions of the committees and a number of applications for membership.

The reader will have noted earlier the decisions taken by the General Assembly on proposals from the Administrative Council and will have learned from part A of this number, or will discover below, the main questions discussed within the committees which were brought to the notice of the Administrative Council at this Meeting.

In addition, the Administrative Council admitted the ISRAEL BROADCASTING SERVICE as an active member of the Union and granted separate active membership with full rights to the *RADIODIFFUSION NATIONALE MAROCAINE* and the *RADIODIFFUSION TELEVISION TUNISIENNE* which had been joint members since the creation of the Union.

It was also at this Meeting that the Administrative Council took the decision to have the *Bulletin* printed as from 1st January 1958 and to re-name it the *E.B.U. REVIEW*. The two parts (Part A—Technical, and Part B—General and Legal) will in future be published alternately in Brussels on the responsibility of the Director of the Technical Centre, and in Geneva on the responsibility of the Director of the Administrative Office.

After settling the usual financial and administrative questions, the Administrative Council also considered the request from the present Director of the Administrative Office to be released from his post and decided to submit it to the General Assembly. It likewise defined the procedure to be proposed to the General Assembly with a view to replacing this senior official.

The representatives of the Administrative Council on the Board of the E.B.U. Staff Benevolent Fund for 1958 and 1959 were appointed in the persons of Mr. Charles Bonami (R.T.F.) and Mr. F.E. Jensen (Statsradio-

fonien); Mr. Cyril Conner (B.B.C.) was appointed deputy representative.

The Administrative Council accepted the invitation of the Nederlandse Radio Unie (N.R.U.) to hold its next statutory Meeting, the 18th, at Hilversum from 26th to 29th April of this year.

#### EIGHTH PLENARY SESSION OF THE LEGAL COMMITTEE AND NINETEENTH MEETING OF THE BUREAU OF THE LEGAL COMMITTEE

The *Legal Committee* held its Eighth Ordinary Session in Stockholm under the presidency of Mr. Lenoble, Director of General Services in the R.T.F., shortly before the meeting of the General Assembly, a report on which will be found above. Seventeen active and associate member organisations of the E.B.U. sent representatives to the session, which was preceded by a short meeting of the Bureau of the Committee.

The Committee could hardly fail to give pride of place in its deliberations to such a burning topic as the position of the work on the future instruments on ancillary rights in the light of the meeting of the Monaco Committee of Experts. Various steps were taken to ensure that the replies of governments would be as favourable as possible to the policy the Union stands for. A decision was taken on the composition of a delegation whose task was to hold talks on the problem of ancillary rights with a delegation from the wire broadcasters, the aim being to achieve the fullest possible understanding with this special class of users of broadcasts. The idea of a work comprising a complete dissertation on ancillary rights was approved, and the authors of the book—Professor Greco, Professor Bergström and Dr. Straschnov—expressed the hope that the volume would come out in the first half of 1958.

Another problem which claimed the attention of the Committee was that of the demarcation between the domains of “petits droits” and “grands droits”. In the light of the discussions that had taken place in the Joint E.B.U./C.I.S.A.C. Committee it was decided that the publishers would be approached directly and that every avenue of negotiation would be explored before the meeting of the Committee of Experts of the Council of Europe, which was to examine this question in January 1958 as being one of the “obstacles” in the way of exchanges of broadcasting programmes. A specific recommendation was addressed to the Administrative Council on the subject of choreographic works; this recommendation was subsequently adopted by the Council and sent out to all member organisations.

The question of “freedom of information”—or the “right to news”—was raised for the first time and discussed at length with particular reference to the televising of sporting events. The problem is an important one, especially when a television organisation needs to gain access to private premises, or even to the public highway

temporarily set aside for the promoter, where some sporting event is being held. The question was kept on the agenda, and will be re-examined later.

Several new copyright acts and parliamentary bills on the same subject had recently appeared, and the Committee conducted an exchange of views on certain aspects of this legislation and requested the Administrative Office to draw up a comparative table to assist broadcasting organisations in countries where a new copyright enactment was being framed. This table was sent out to all members before the end of the year.

A lengthy debate developed on the problems which might arise when a television broadcast was relayed by another organisation which had advertising revenue. The Committee having found that certain practical steps were required to make a clear break between the relayed broadcast and the local advertising programme, a recommendation was made to the Administrative Council to request a small Working Group to draw up the ways in which such a separation could be effected. As the Council acquiesced in this suggestion, the Working Group will shortly meet in Geneva and will submit the results of its discussions to the next meeting of the Administrative Council.

At the request of the President of the Committee the latter devoted its attention to the legal position of producers of television broadcasts in the matter of copyright. The problem was discussed in reference both to live broadcasts and to recorded broadcasts, a distinction being made between programmes filmed in accordance with motion picture technique and those recorded by processes peculiar to television. It was not possible to deal fully with the question, which will appear again on the agenda of a forthcoming meeting of the Bureau of the Committee in a wider form, since a study will be made at the same time of the legal status of other television workers, in particular that of cameramen.

The difficulties caused by the televising of French-speaking films or films dubbed in French led the Committee to enunciate the conditions on which conversations could be held with the *Société des Auteurs et Compositeurs Dramatiques* (S.A.C.D.) with a view to drafting a schedule to the standard contract already existing between the E.B.U. and that Society on the subject of the televising of its theatre repertoire.

Sundry other matters—including the authentic interpretation of the standard contracts entered into by the E.B.U. and the music publishers—were reviewed, and various suggestions were made for the pursuit of the negotiations.

Most of the questions raised by the plenary Committee were re-opened in January by the *Bureau of the Committee* at its 19th meeting in Strasbourg. The agenda was naturally overshadowed by the Committee of Governmental Experts convened by the Council of Europe with the task of proposing suitable measures to remove the “obstacles” under the heading of copyright which hampered international exchanges of television



programmes. Nevertheless the Bureau found time before going on to consider this question to take stock of the position regarding ancillary rights and to look into the draft schedule prepared in the meantime to supplement the standard contract already in force between the E.B.U. and the S.A.C.D.

On the subject of the future Convention on ancillary rights, the Bureau noted that the talks mentioned above between a delegation from the E.B.U. and a delegation of the wire broadcasters had produced satisfactory results, as was also true of the wider Congress of International Users' Organisations (C.I.D.E.) which had met in Munich in October and had enabled satisfactory relations to be established between the E.B.U. and the International Union of Cinema Owners and the International HoReCa. The Bureau was happy to note that the known replies from European governments on the subject of ancillary rights were almost without exception directed to the end desired by the E.B.U. Members of the Bureau favourably welcomed the idea of a further Committee of Experts, assuming that the international organisations of the parties concerned would be seated on the new Committee with the same rights as the other experts. With a view to attaining this objective, undoubtedly a legitimate one and the only way of guaranteeing that the results of the deliberations of the forthcoming Committee would at long last lead to a Diplomatic Conference, definite suggestions were placed before the Administrative Council. At its next meeting the Bureau will make a detailed study of the replies from governments.

Concerning the draft schedule to the E.B.U./S.A.C.D. standard contract designed to validate the use for television of films made or dubbed in French, the Bureau approved the wording set before it and recommended it to the Administrative Council for approval, provided that it was also ratified by the S.A.C.D.

The preliminary review of the business before the Committee of Government Experts of the Council of Europe involved a further examination of two types of "obstacles" which hamper international exchanges at the present time, viz. the dividing line between the domains of *petits droits* and *grands droits*, and the circulation of television films.

As to the problem of delimitation, the Bureau had before it the partly sterile results of a meeting that had taken place in Paris last December between the E.B.U. and the Music Section of the International Union of Publishers. Having regard to this new factor the Bureau reached a number of decisions, the propriety of which was later confirmed when the Committee of Experts of the Council of Europe endorsed them after detailed examination and embodied them in its recommendations to the parties concerned.

With reference to the circulation of television films the Bureau esteemed it desirable, pending a revision of the Berne Convention (and especially Article 14 thereof), to draw up a European Convention which would empower a television organisation producing a television

film to exercise the copyrights needed for the use of that film in all the countries ratifying the Convention. This idea was also adopted by the Council of Europe Committee of Experts. A report on the proceedings of this Committee will be found on page 45 of this issue.

The Bureau resolved to accept the invitation of its Vice-President, Professor Greco, to meet again in Turin in the second fortnight in May.

#### FIFTH PLENARY SESSION OF THE PROGRAMME COMMITTEE AND TENTH MEETING OF THE BUREAU OF THE PROGRAMME COMMITTEE

The Programme Committee held its 5th plenary session on 1st October 1957 in Taormina at the kind invitation of the R.A.I. The President, Mr. M. Bezençon, was in the chair, assisted by the Vice-Presidents, Mr. J. d'Arcy and Mr. C. McGivern. As is customary, this session had been preceded by meetings, starting on 23rd September, of Working Parties GTV/1 (Television exchanges on film) and GTV/2 (Direct exchanges) and the Bureau of the Programme Committee. The agenda of the various bodies were again particularly heavy and almost all the items were concerned with television exchanges. Fourteen active members and four associate members were represented in the discussions at this session and at the meetings of the Working Parties which preceded it. The Israel Broadcasting Service, whose application for active membership was to be considered shortly after by the Administrative Council, had been authorised to send an observer. The Independent Television Authority and Television Programme Contractors' Association, associate member of the Union, was unable to attend.

It would be impossible here to give an account of all the matters discussed on this occasion. Only the main questions and the more important of the decisions taken by the organisations concerned will be mentioned.

The Committee started by drafting a recommendation containing directives to member organisations operating a television service which would regulate their relations with the organisers of sporting events they wished to cover live or on film. This draft was approved by the Administrative Council to whom it was submitted, after some minor amendments had been made. The Committee reviewed the results achieved by the collaboration between the Western European Union (W.E.U.) and the E.B.U. in the matter of exchanges of films. It further recommended, with the subsequent approval of the Administrative Council, that member organisations should take an active part in the international meeting of chief editors of television news services in March 1958, organised on the initiative of and by the N.T.S. On a proposal from the N.T.S., Mr. S. Pugliese, Rapporteur of GTV/1, was elected to the chair of this meeting. A similar recommendation was formulated in favour of a conference on the subject *Télévision et Culture*



*Populaire*, which the French National Commission of Unesco intends to organise in May or June 1958.

At the close of its session, the Programme Committee put forward proposals, which were later accepted by the Administrative Council, that the mandates of GTV/1 and GTV/2 and of the Planning Sub-group should be renewed for a further two years as from 1st January 1958. The Rapporteurs of these bodies, respectively Mr. S. Pugliese, Mr. J. d'Arcy and Mr. E. Haas, were thus confirmed in their respective functions for the years 1958 and 1959. Mr. Marcel Bezençon was re-elected for a further period of two years as President of the Committee, and Mr. d'Arcy and Mr. McGivern will continue as Vice-Presidents for the next two years.

The *Bureau of the Programme Committee*, after hearing the reports of the Working Parties, put forward a number of proposals later accepted in a general way by the Administrative Council. The chief of these concerned the amendments to be made to the general rules of the Olympic Games to ensure adequate coverage by the television services, the organisation of an international competition for private producers of films for television, and the rationalisation of relations between the International University of the Air (U.R.I.) and the E.B.U.

The *Working Parties*, as is usual, put the finishing touches to a number of agreements between organisations, concerning, for example, the production of two more film series, the inauguration as from 1st January 1958 of an international agricultural newsreel on the model of the Children's International Newsreel, the organisation of the third Grand Prix of the Eurovision Song Contest, and the production for the first time of a broadcast composed of successive, uninterrupted pro-

grammes contributed by the majority of the organisations participating in Eurovision exchanges<sup>1</sup>. Other plans for joint programmes were studied, as well as the question of live transmission of news on the Eurovision network.

The Institut National Belge de Radiodiffusion has invited the Bureau of the Programme Committee to hold its next meeting in Brussels on 20th and 21st March next, and this will be preceded by the usual meetings, as from 14th March, of GTV/1 and GTV/2 as well as by a joint meeting of GTV/2 and Working Party L of the Technical Committee.

#### 1958 EUROVISION GRAND PRIX OF TELEVISION FILMS

An international competition for private producers of television films is being organised under the auspices of the Union within the framework of the XIth International Film Festival to be held in Cannes from 2nd to 18th May next. Its purpose is to encourage the production of films of a high standard specifically destined for use on television.

The authorities organising the XIth International Film Festival will send the Regulations of the competition to producers or national associations of producers in all countries invited to take part in this Festival. Members of the E.B.U. have already had occasion to study these Regulations.

<sup>1</sup> This was the *Round Europe* programme broadcast on 31st December 1957, which is to be followed in May 1958 by an outside broadcast programme.



# EUROPEAN BROADCASTING UNION

## ADMINISTRATIVE OFFICE

**Directorate :** Centre International, 1, rue de Varembe, GENEVA, Switzerland  
Telephone : 33 74 60 - Telegrams : Uniradio Geneva - Telex : 22 230 Geneva

## TECHNICAL CENTRE

**Directorate :** 4, rue de la Vallée, Brussels - Telephone : 47.98.57  
Telegraphic address : Uniradio Brussels - Telex : 02.230 Brussels

**Receiving and Measuring Station** - Jurbise-Masnuy (Hainaut), Belgium

**International Television Coordination Centre** (Eurovision)

Palais de Justice, Brussels, Belgium

## E.B.U. MEMBERS

### Active Members

**Austria** — Oesterreichischer Rundfunk Ges.m.b.H.  
**Belgium** — Institut National Belge de Radiodiffusion  
**Denmark** — Statsradiofonien  
**Egypt** — Egyptian Broadcasting  
**Finland** — Oy. Yleisradio Ab.  
**France** — Radiodiffusion-Télévision Française  
**German Federal Republic** — Arbeitsgemeinschaft der Öffentlich-Rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland (A.R.D.) comprising :  
Bayerischer Rundfunk  
Hessischer Rundfunk  
Norddeutscher Rundfunk  
Nord- und Westdeutscher Rundfunkverband  
Radio Bremen  
Sender Freies Berlin  
Süddeutscher Rundfunk  
Südwestfunk  
Westdeutscher Rundfunk  
**Greece** — Hellenic National Broadcasting Institute  
**Iceland** — Ríkisutvarpið  
**Ireland** — Radio Eireann  
**Israel** — Israel Broadcasting Service  
**Italy** — RAI - Radiotelevisione Italiana  
**Lebanon** — Service de Radiodiffusion de la République Libanaise  
**Luxembourg** — Compagnie Luxembourgeoise de Télédiffusion  
**Monaco** — Radio Monte-Carlo  
**Morocco** — Radiodiffusion Nationale Marocaine

**Netherlands** — Nederlandse Radio-Unie, comprising :  
Algemene Vereniging Radio-Omroep  
Nederlandse Christelijke Radio Vereniging  
Omroepvereniging VARA  
Stichting Katholieke Radio-Omroep  
Vrijzinnig Protestantse Radio-Omroep

**Norway** — Norsk Rikskringkasting

**Portugal** — Emissora Nacional de Radiodifusão

**Spain** — Radio Nacional de España

**Sweden** — Sveriges Radio

**Switzerland** — Société Suisse de Radiodiffusion

**Syria** — Direction Générale de la Radiodiffusion Syrienne

**Tunisia** — Radiodiffusion-Télévision Tunisienne

**Turkey** — Directorate-General for the Press

**United Kingdom** — British Broadcasting Corporation

**Vatican State** — Vatican Broadcasting Service

**Yugoslavia** — Jugoslovenska Radiodifuzija

### Associate Members

**Australia** — Australian Broadcasting Commission

**Belgian Congo** — Radio Congo Belge

**Burma** — Burma Broadcasting Corporation

**Canada** — Canadian Broadcasting Corporation

**Ceylon** — Radio Ceylon

**Haïti** — Service des Télégraphes, Téléphones et Radio-communications de la République d'Haïti

**Japan** — Nippon Hoso Kyokai

**New Zealand** — New Zealand Broadcasting Service

**Pakistan** — Radio Pakistan

**Portugal** — RTP - Radiotevisão Portuguesa

**Union of South Africa** — South African Broadcasting Corporation

**United Kingdom** — Independent Television Authority and Television Programme Contractors' Association

**United States** — US Information Agency  
National Broadcasting Company, Inc.  
National Association of Educational Broadcasters  
Columbia Broadcasting System, Inc.

**E. B. U. Review**  
**Part B - General and Legal**

**Price: 3 Swiss francs**